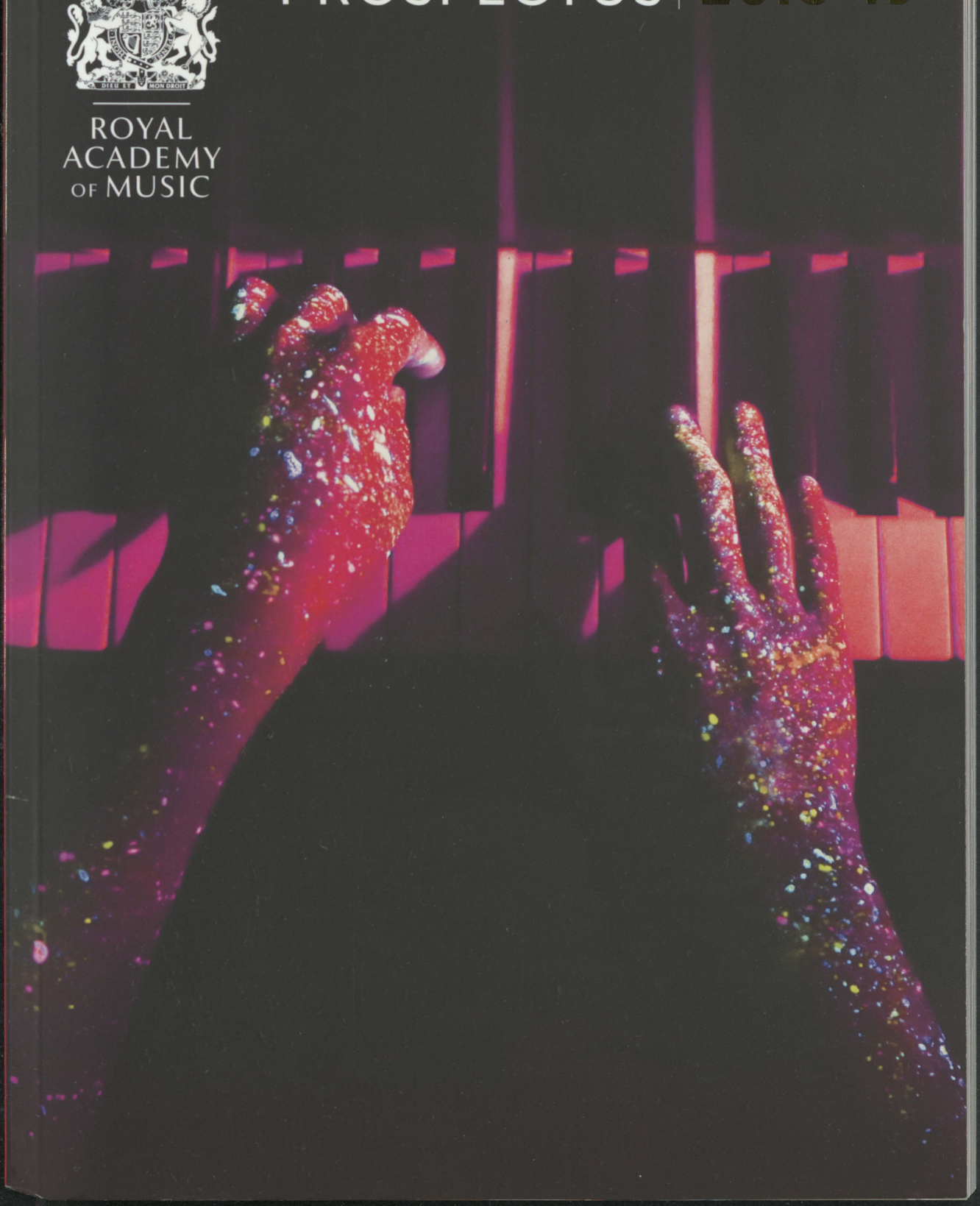
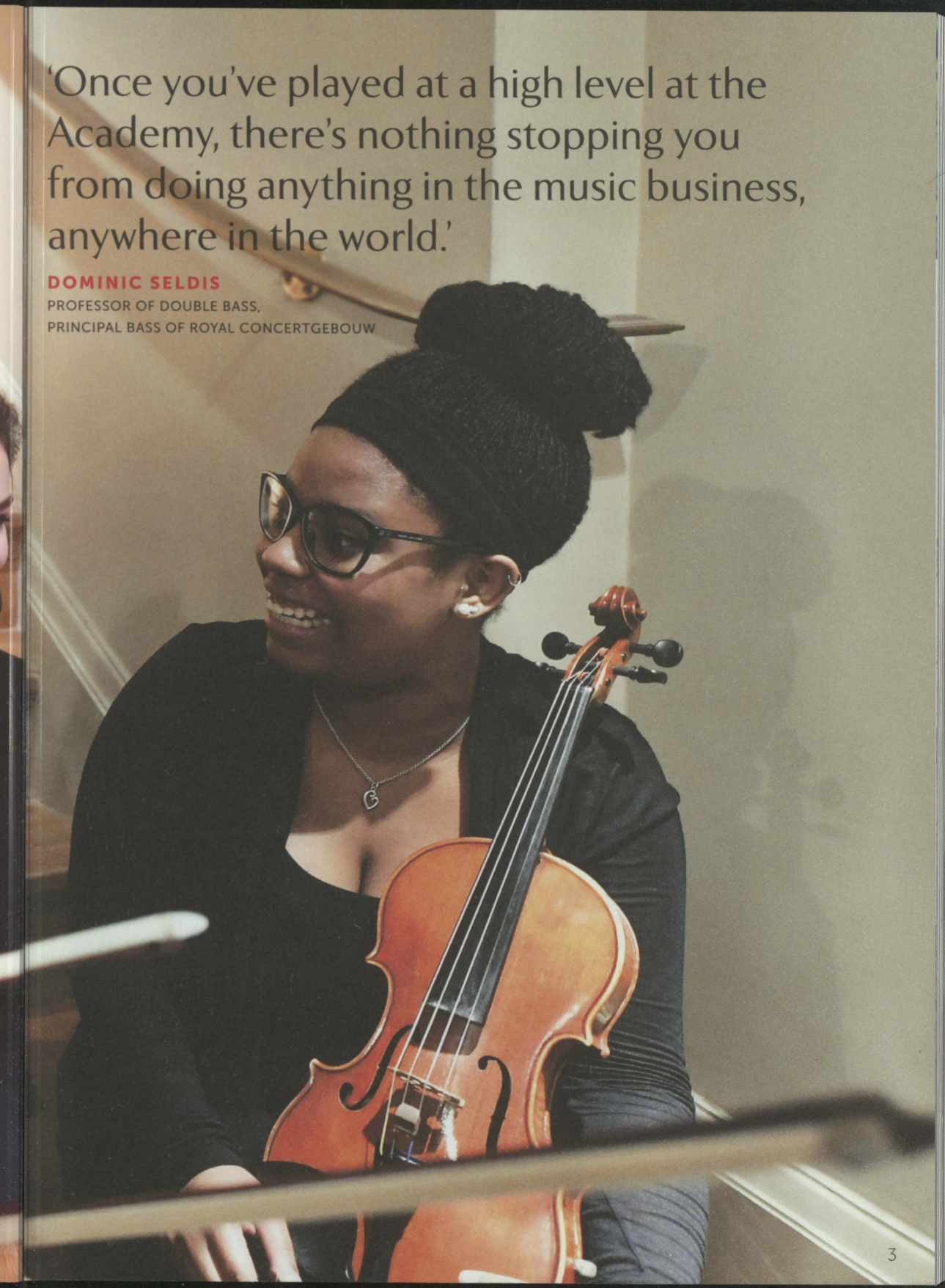
PROSPECTUS | 2018-19

ROYAL ACADEMY OF MUSIC





'Once you've played at a high level at the Academy, there's nothing stopping you from doing anything in the music business, anywhere in the world.'

DOMINIC SELDIS
PROFESSOR OF DOUBLE BASS,
PRINCIPAL BASS OF ROYAL CONCERTGEBOUW

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ROYAL
ACADEMY
OF MUSIC
ROYAL ACADEMY OF MUSIC

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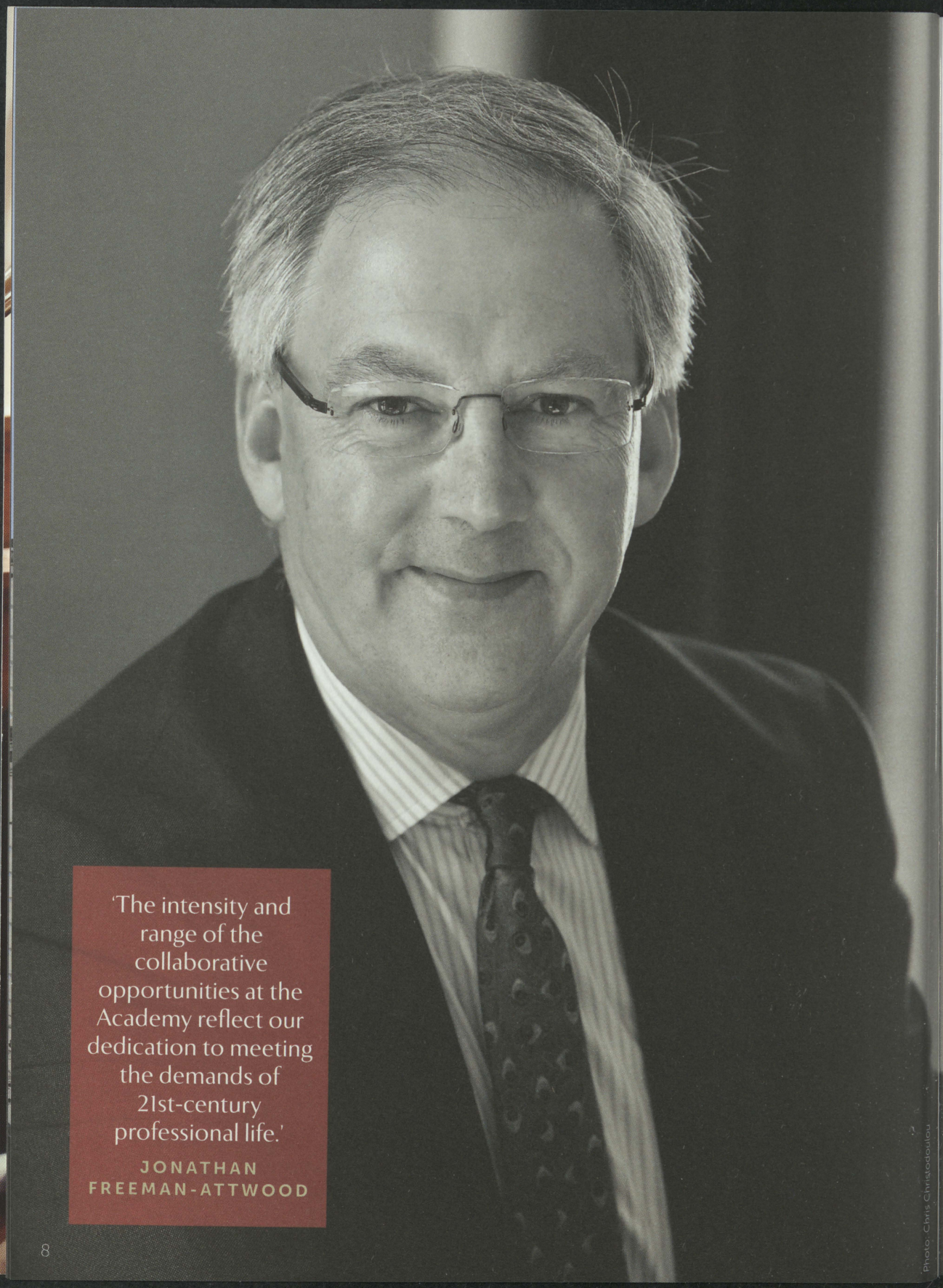
'This building has been absolutely at the centre of everything that I have done, everything that I have learnt.'

SIR SIMON RATTLE



'The intensity and range of the collaborative opportunities at the Academy reflect our dedication to meeting the demands of 21st-century professional life.'

JONATHAN FREEMAN-ATTWOOD

Photo: Chris Christodoulou

WELCOME FROM THE PRINCIPAL

Jonathan Freeman-Attwood, the Academy's Principal, introduces our Prospectus and offers some advice on the important decisions that you will be making.

Welcome to the Royal Academy of Music's Prospectus. In these pages you will find out about the practicalities of studying at the Academy and how to apply. Most importantly, though, I hope you will also get a sense of *why* you should apply.

In fact, there are many reasons why. Maybe the most important one for you at this stage is your choice of instrumental teacher. This is, after all, one of the key relationships of your lifetime. At the Academy, you will find the very best – an unrivalled roster of musicians who perform at the highest level and are able to inspire and pass on the great teaching traditions. Their names are listed in each of the department sections. You will also get to work with renowned Visiting Professors and guests in performances and masterclasses that you will probably remember for the rest of your life. I believe that the number and quality of these great and committed luminaries remains unrivalled globally. Having such role models is also an important 'why' to consider, because on top of inspiration and technical advice, they are also able to give you first-hand tips about succeeding in today's world.

Indeed, the prospect of your forging a sustainable career when you graduate is our central objective at the Academy. In 2017 the Higher Education Funding Council for England scored our graduates as having 100% employment six months after graduation. To this end, we offer professional development support so that however superb you are as a player, you also learn how to make the most of your talent in a competitive and varied industry, using the many tools available today. The intensity and range of collaborative opportunities here will fully prepare you for the versatility of life as a professional. On page 18 you can browse some of the names of successful alumni who once faced the same decision you are now making, and for whom coming here was the start of a great career.

Maybe for you the most important question is what it's going to feel like to be here. Throughout the Prospectus, there are quotes from students to give you some sense of why the Academy has been rated as the top UK conservatoire in both the 2018 Complete University Guide and the 2018 Guardian University Guide, both of which are based heavily on student feedback. If you are applying from outside the UK, page 40 will give you a sense of what London is like, with the Academy located right in its artistic centre.

Some of the reasons to come here might at first seem paradoxical. The Academy is the oldest conservatoire in the UK, founded in 1822. We are housed in a beautiful old building, surrounded by famous paintings and the historic instruments and manuscripts in our museum. And yet we are also one of the most progressive conservatoires in the world. Students access cutting-edge technological resources (see page 26), our programming is groundbreaking and we have thriving composition, jazz and musical theatre departments. We're currently having a new theatre and recital hall built, and we have an exciting programme of activities as we lead up to our 200th Anniversary in 2022.

There are many more good reasons to come to the Academy, and you can find a list of just a few of them on page 10. If you have any further questions about what your time spent here will be like, please browse our website, come and see us, or email registry@ram.ac.uk. I hope to meet you here soon.

PRINCIPAL
PROFESSOR JONATHAN FREEMAN-ATTWOOD

Photo: Chris Christodoulou

FIFTEEN REASONS
TO STUDY AT THE ACADEMY

ROYAL ACADEMY OF MUSIC

1

LEARN FROM THE MASTERS
Experience inspiring one-to-one tuition with the world's finest teachers

2

PERFORM INTENSIVELY
Our students take part in over 500 events every year

3

WORK WITH YOUR MUSICAL HEROES
We have an unrivalled roster of Visiting Professors

4

ENGAGE IN EVERY FORM OF MUSIC
–classical, jazz, opera, musical theatre, historical and contemporary

5

GET PHYSICALLY AND MENTALLY PREPARED
for a lifetime in music

6

ACCESS CUTTING-EDGE TECHNOLOGY
to enhance your creativity, such as making your own recordings

7

REALISE YOUR TALENT AND POTENTIAL
by nurturing your musical interests and passions

8

LEARN HOW TO PROMOTE YOURSELF
and thrive in today's musical world

9

BECOME PART OF A GREAT LEGACY
of CD and YouTube recordings

10

BRING MUSIC TO THE WIDER COMMUNITY
through our many events and Open Academy

11

LIVE IN THE HEART OF LONDON
immersed in its many cultural attractions

12

ENJOY REGENT'S PARK
– we are two minutes' walk away from London's beautiful natural landscape

13

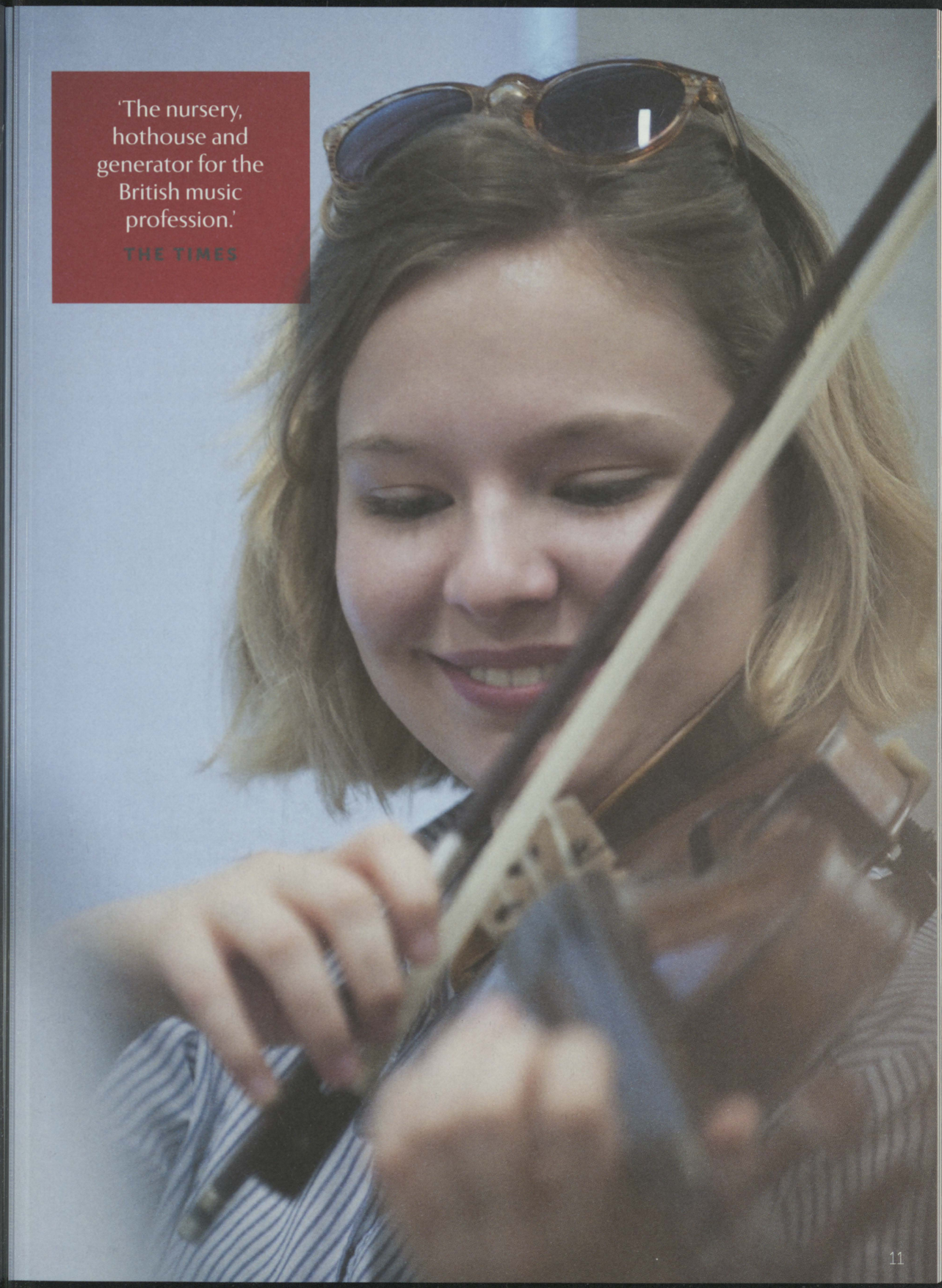
MAKE LIFELONG FRIENDS AND CONTACTS
from around the world

14

ADD A TEACHING QUALIFICATION
through our famous LRAM course

15

EARN AN INTERNATIONALLY RENOWNED DEGREE
awarded by the Academy and the University of London



'The nursery, hothouse and generator for the British music profession.'

THE TIMES

WHY THE ROYAL ACADEMY IS A WORLD LEADER

WE HAVE AN EXCEPTIONAL ROSTER OF WORLD-RENOWNED MUSICIANS ON OUR TEACHING STAFF.

Our professors and Heads of Departments are distinguished musicians at the top of the profession, continually attracting outstanding talent from across the globe.

WE COLLABORATE WITH ONLY THE VERY BEST AMONG OUR EDUCATIONAL AND INDUSTRY PARTNERS.

We have exclusive teaching schemes with Oxford and Cambridge Universities and enjoy a special relationship with the Juilliard School, as revealed in projects such as two televised Proms, a major CD release and the joint commission of a Sir Peter Maxwell Davies opera.

NO OTHER INSTITUTION HAS PRODUCED SO MANY OUTSTANDING CONDUCTORS,

a list which includes Sir Simon Rattle, Edward Gardner, Ilan Volkov, Ludovic Morlot, Susanna Mälkki and Mark Wigglesworth. The Wall Street Journal recently named the Academy as one of the two most prestigious schools for conducting in the world.

AN UNPARALLELED NUMBER OF OUR GRADUATES JOIN LEADING ORCHESTRAS WORLDWIDE.

Recent Principal positions include the Berlin Philharmonic, Vienna Philharmonic, Royal Concertgebouw Orchestra, London Symphony Orchestra, Philharmonia Orchestra and Metropolitan Opera Orchestra, New York, to name but a few.

THE ACADEMY HAS A FAMOUS, INTERNATIONALLY DISTRIBUTED CD CATALOGUE

that covers 20 years, with recent five-star reviews including for Oliver Knussen and Trevor Pinnock releases.

OUR GRADUATES' PRE-EMINENCE IN SECURING EMPLOYMENT IS CONFIRMED

by the latest report from the Higher Education Statistics Agency and the Destination of Leavers in Higher Education survey, which reported a 100% employment or further education result.

WE DELIVER THE GREATEST RANGE OF MUSICAL DISCIPLINES OF ANY CONSERVATOIRE OF OUR KIND IN THE WORLD.

The Academy's programmes of study are highly distinctive, with a strong reputation for individual creativity and the highest standards in performance and professional preparation. We offer the very best training in traditional classical disciplines, while breaking out into areas of major industry growth such as media composition, musical theatre and contemporary jazz.

THE ACHIEVEMENTS OF OUR SINGERS ARE OUTSTANDING,

and at a recent Kathleen Ferrier Competition Academy students won all major prizes. The Daily Telegraph wrote: 'Six finalists all showed both promise and achievement which speaks well of our conservatoires (with the Royal Academy of Music definitely the front-runner at present).'

THE ACADEMY IS THE WORLD'S SECOND OLDEST CONSERVATOIRE, WITH AN IMPORTANT HERITAGE.

US Poet Laureate Rita Dove reflected: 'The Royal Academy of Music was the central influence on Britain's history just at the time when the forms and structures of classical music were being developed.'

OUR FAMOUS COLLECTION OF MANUSCRIPTS AND INSTRUMENTS

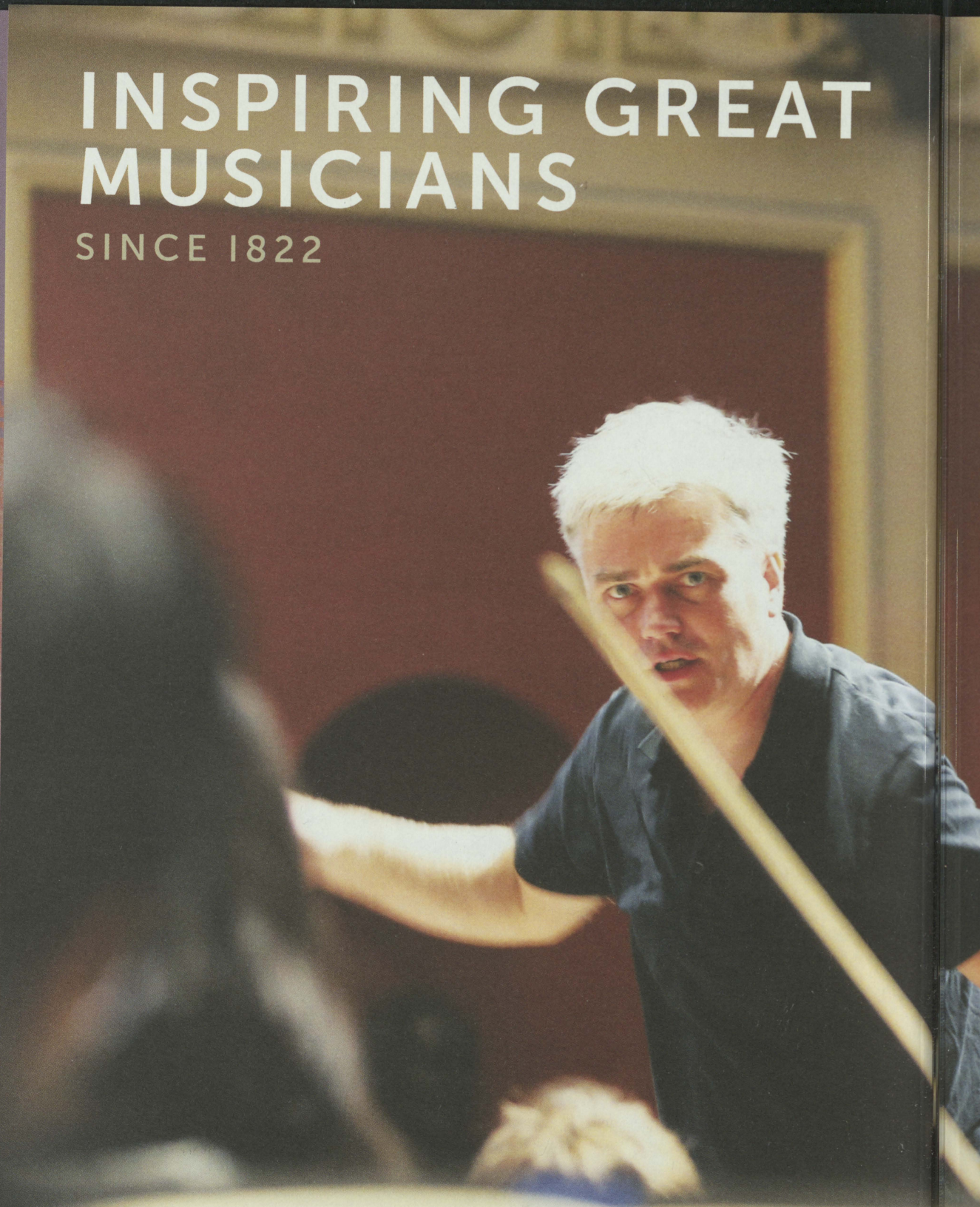
includes a peerless collection of Stradivari and Amati instruments, as well as Purcell's Fairy Queen autograph.

OUR STUDENTS AND GRADUATES ACHIEVE STELLAR SUCCESS AS SOLOISTS AND RECORDING ARTISTS.

Academy graduates regularly secure contracts with major international labels including Deutsche Grammophon (Miloš, Max Richter, Sir Karl Jenkins and Daniel Hope), Decca (Benjamin Grosvenor, Martynas Levickis) and Sony (Gabriela Montero), among others.

INSPIRING GREAT MUSICIANS

SINCE 1822



Edward Gardner, Sir Charles Mackerras Chair of Conducting, rehearses Rachmaninov's Symphony no.2 with the Academy Symphony Orchestra

'For proximity to the upper echelons of the classical world, the Royal Academy of Music is nigh on unbeatable.'

MUSO MAGAZINE

OUR HERITAGE

1822
The Royal Academy of Music is founded as Britain's first conservatoire, in Tenterden Street, Hanover Square.

1826
Carl Maria von Weber conducts our first orchestral concert.

1830
King George IV grants a Royal Charter.

1886
Franz Liszt visits the Academy.

1856
Arthur Sullivan (later Sir Arthur Sullivan) enters the Academy.

1880
The Academy now has more than 340 pupils.

1903
Myra Hess (later Dame Myra Hess) wins a scholarship to study the piano at the Royal Academy of Music, aged 13.

1911
The Academy moves to custom-built premises in Marylebone Road.

1923
Sir Henry Wood, a former student, joins as a professor.

1935
Junior Academy is founded.

1936
Richard Strauss visits the Academy.

1953
For HM Queen Elizabeth II's Coronation, choral and orchestral arrangements are made by Academy professors **Hugh Marchant** and **David Martin**. HM The Queen becomes the Academy's Patron.

1957
Harrison Birtwistle (later Sir Harrison, Visiting Professor of Composition) studies clarinet here.

1961
Sir John Barbirolli, a former student, becomes Conductor of the First Orchestra.

1968
Her Majesty Queen Elizabeth the Queen Mother opens our new Library.

1969
Felicity Lott (later Dame Felicity) comes to study here.

1971
Simon Rattle (later Sir Simon) comes to study here.

1976
The Sir Jack Lyons Theatre is opened.

1982
Evelyn Glennie (later Dame Evelyn) comes to study here.

Photo: Andrew McCreeth

1984
The Academy presents its first International Composer Festival.

1991
We launch the innovative BMus degree. The first tour to the Far East.

Since our foundation in 1822, we have continually looked to the future while maintaining the highest standards and respect for the great musical traditions.

1992

The refurbished Duke's Hall reopens.

1993

The Da Capo Composers Festival features more than 60 composers who studied at the Academy.

1996

The British and American Film Music Festival features four concerts conducted by **Ron Goodwin**, **Michael Nyman**, **Michael Kamen** and **John Williams**.

Photo: Andrew McCreeth

1997

We become the first conservatoire to found its own recording label, now with over 30 titles.

1998

HRH The Duchess of Gloucester becomes the Academy's President.
The Sinfonia makes its first orchestral visit to Beijing and Tokyo.

1999

The Academy becomes the first conservatoire to be admitted as a full member of the University of London.

2001

The new museum and the David Josefowitz Recital Hall are opened. The new two-year postgraduate Royal Academy Opera programme is introduced.

2002

Sir Elton John performs at the Royal Opera House with the Academy's Symphony Orchestra and musical theatre choir, raising nearly £1 million for the Academy's Elton John Scholarship Fund.

2005

A combined orchestra from the Academy and Juilliard School perform under **Sir Colin Davis** at the BBC Proms, one of his 65 opera and concert performances at the Academy.

2009

The start of our Bach Cantata Series.

2010

Honorary Doctorates given to **Sir Simon Rattle**, **Stephen Sondheim**, **Pierre Boulez** and **Daniel Barenboim**.

2011

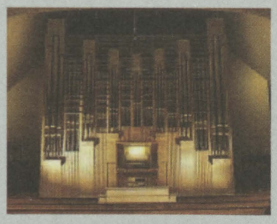
Royal Academy Opera presents the acclaimed premiere of **Sir Peter Maxwell Davies'** Kommilitonen!. The Guardian's table for music education is topped by the Academy for the third year running.

2012

An orchestra of Royal Academy of Music and Juilliard School students performs at the BBC Proms, conducted by **John Adams**, with soloist **Imogen Cooper**.

2013

The new Sir Elton John/Ray Cooper Organ is installed in the Duke's Hall and planning permission is secured for a new theatre and recital hall.



2017

The Royal Academy of Music is ranked top UK conservatoire in The Guardian University Guide 2018 and The Complete University Guide for Arts, Drama & Music for 2018, and is rated Gold in the Teaching Excellence Framework.

YOUR FUTURE

The lively atmosphere and the healthy curiosity, open minds and energy of the students washes away any cynicism. The future seems to be in good hands.'

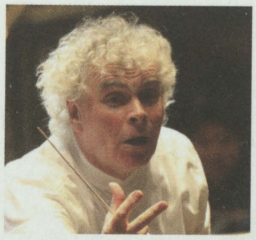
MAGNUS LINDBERG
COMPOSER

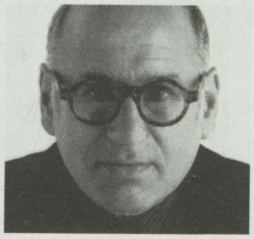
Whatever your musical dreams and ambitions, at the Academy we will help you fulfil them.

You're passionate about music. You work hard and love performing. Maybe you already know what you want to do when you graduate – play in an orchestra, play chamber music, be in a band, compose operas, or create a portfolio of musical commitments? Maybe you don't – and that's fine. Whatever your hopes and ambitions, the Academy offers you the chance to immerse yourself fully in music, and to graduate with both the artistic vision and practical skills to succeed in today's music world.

That's why, according to an independent Destination of Leavers survey published in 2016 by the UK's Higher Education Statistics Agency, 100% of Academy graduates who responded were either working or undertaking further study six months after graduation.

And that's why our alumni fill the concert halls, opera houses, venues and recording studios of the world. **Simon Rattle**, **Edward Gardner**, **Maxim Vengerov**, **Harrison Birtwistle**, **Lesley Garrett**, **Evelyn Glennie**, **Karl Jenkins**, **Felicity Lott**, **Elton John**, **Michael Nyman** and **Annie Lennox** are just some of the high-profile artists who have studied at the Academy.





FIND OUT MORE
www.ram.ac.uk/about-us/alumni

SOME RECENT GRADUATES

CHARLOTTE ASHTON
Principal Flute, BBC Scottish Symphony Orchestra

MARY BEVAN (SOPRANO)
Young Artist of the Year at the RPS Music Awards

JULIAN BLISS
solo clarinettist, chamber musician and jazz artist

LAURA BOWLER
composer, director, conductor and Artistic Director of Size Zero Opera

ALLAN CLAYTON
(TENOR), recent roles include at Glyndebourne Festival Opera, Royal Opera and Aix-en-Provence Festival

TRISH CLOWES
saxophonist, BASCA British Composer Award winner

JESSICA COTTIS
conductor who made her BBC Proms debut in 2016 and returns in summer 2017

IESTYN DAVIES
(COUNTER TENOR)
winner of two Gramophone Awards and a Grammy

LUCY CROWE
(SOPRANO) recent roles include at the Metropolitan Opera, Royal Opera, ENO and Glyndebourne

JONATHAN DAVIES
Principal Bassoon, London Philharmonic Orchestra

JASON EVANS
Principal Trumpet, Philharmonia Orchestra

FRA FEE
starred in *Les Misérables* in the West End, on tour and on film

JENNIFER FRANCE
nominee, 2016 Times Breakthrough Award in Opera

CHRISTINA GANSCH
(SOPRANO), recent lead roles include at the Opéra National de Paris and Salzburger Festspiele

THOMAS GOULD
violin soloist, recording artist, Leader of Britten Sinfonia

TOM GREENLEAVES
Principal Timpani, Leipzig Gewandhaus Orchestra

BENJAMIN GROSVENOR
solo pianist and Decca recording artist

JONATHON HEYWARD
appointed Assistant Conductor with the Hallé immediately after graduation in 2016

ROSS KNIGHT
tuba, Berlin Philharmonic

KWABS
hailed as 'neo-soul heavyweight born to be a star' by The Guardian

GARETH MALONE
presenter of BAFTA-award-winning TV series *The Choir*

JAMES MAYNARD
Co-Principal Trombone, London Symphony Orchestra

ANDREI MIHAILESCU
double bass, Chamber Orchestra of Europe

MILOŠ
guitarist described by the Independent as 'not only a magician, but a serious and accomplished musician'

NADIM NAAMAN
Currently starring in the West End as Raoul in *The Phantom of the Opera*

VALENTINA PELEGGI
Conductor in Residence, São Paulo Symphony Orchestra

FABIAN SCHÄFER
Solo Oboist, Staatskapelle Berlin

KSENIJA SIDOROVA
'princess of the accordion' releases debut disc on Deutsche Grammophon

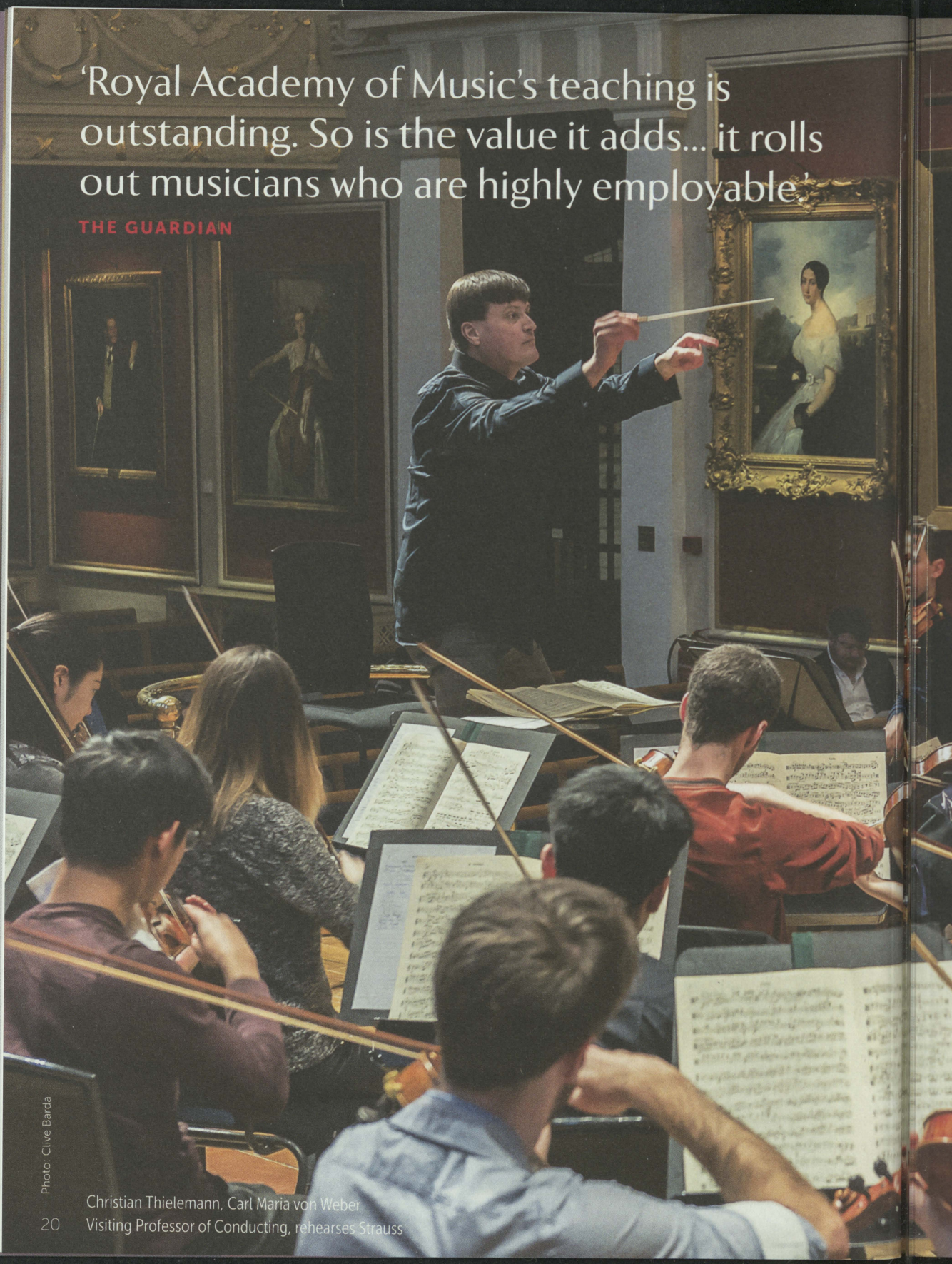
DAVID STARK
Principal Double Bass, BBC National Orchestra of Wales

LUKA ŠULIĆ
Cellist, one half of 2Cellos

LOUISA TUCK
Principal Cello, Oslo Philharmonic

RACHEL TUCKER
singer, actress who starred in *Wicked* in the West End and on Broadway

ADAM WALKER
Principal Flute, London Symphony Orchestra



'Royal Academy of Music's teaching is outstanding. So is the value it adds... it rolls out musicians who are highly employable.'

THE GUARDIAN

Photo: Clive Barda

Christian Thielemann, Carl Maria von Weber Visiting Professor of Conducting, rehearses Strauss

INSPIRATIONAL TEACHING

'That is what makes this institution so special, precisely because of the people who either study or teach here. And in fact those who study, also teach and those who teach, they also learn.'

SEMYON BYCHKOV

Your professor will be one of the most significant musical influences of your life. At the Academy we know how important this relationship is, and how vital it is to get the right teacher to suit you.

Our faculty includes some of the finest players and teachers in the world, who know how to pass on the great traditions, as well as using the latest educational techniques.

Most of them are also active at the highest levels of the musical world, so not only can they share their artistic and technical expertise with you, but they can also offer practical advice about succeeding in the business.

There is plenty of inspiration beyond your one-to-one classes, too. The friendly and communicative exchange of ideas is key to the atmosphere and ethos of the Academy.

Our academic staff provide the intellectual background to your instrumental studies, fuelling your curiosity and knowledge and offering a firm foundation to your musical development.

FIND OUT MORE

www.ram.ac.uk/study/the-professors/heads-of-department

www.ram.ac.uk/study/the-professors/visiting-professors

Photos: (right and far right) Chris Christodoulou

Daniel Hope, Visiting Professor of Violin, gives a masterclass

Photos: (right and far right) Chris Christodoulou

LEARN BY PERFORMING

The only way to find your individual voice as a musician is to perform. That's why concerts are a way of life at the Academy.

Students take part in nearly 500 performances a year, whether solo, as part of our curated chamber music series, in orchestras, ensembles, staged operas and musicals, festivals or masterclasses. These take place in our two main performance spaces – the Duke's Hall and David Josefowitz Recital Hall – but also in world-famous London venues such as the Southbank Centre, Royal Albert Hall, Kings Place, Hackney Empire, Shoreditch Town Hall and Wigmore Hall. And in 2018 we open our new, state-of-the-art Theatre and Recital Hall spaces.

You're never on your own, though. We offer plenty of support to prepare you for a career as a performer. Alongside your individual teaching you will take part in practical classes in stagecraft and handling performance anxiety.

And you'll be working with the best. Regular guest conductors include Semyon Bychkov, Oliver Knussen, Christian Thielemann, Trevor Pinnock, Sir Mark Elder and Edward Gardner, and we invite members of the world's leading orchestras to lead sectional rehearsals. We participate in several side-by-side schemes with orchestras including the London Symphony Orchestra, Philharmonia and London Sinfonietta. Our Musical Theatre and Royal Academy Opera productions are fully staged and directed by well-known artists at the peak of their careers.

REAL-WORLD SKILLS

It takes more than being a superb player to make a life in music. Other practical and technical skills are essential, and with our resources we can offer you the best chance to succeed in your chosen career.

You will have the chance to work in fully professional environments and with technology that is integral to today's music industry. Our recording studio has just been refurbished with the latest technology, and we have multiple cameras in our venues, allowing us to record our concerts for audio and video. We regularly broadcast Facebook Live sessions and upload performances to our YouTube and Vimeo channels. You will be able to use this technology to record your performances for auditions and competitions and build your profile as a musician.

Academy groups also have a proud discography dating back 20 years, with our recordings regularly praised in the mainstream press. As an Academy student, you have the chance to be part of this legacy.

Our Professional Development provision includes drop-in guidance, as well as a wide range of events, lectures and seminars to help you with CV and portfolio preparation, PR and marketing, social media, running ensembles, general entrepreneurship and career strategies. We also hold showcases and industry panel events to help you meet the right people and find the exposure you need early on in your career.

And although our artform is ancient and tradition is central, technology helps us with all our processes, whether learning in class, booking rooms or submitting applications, making your time with us as beneficial as possible.

FIND OUT MORE

Listen to some of our recent recordings: www.ram.ac.uk/listen/category/audio

'We were very impressed with the high-quality sound and video. We got through to the final of our competition and I certainly think that the quality of the recording helped us to get through the initial pre-screening round.'

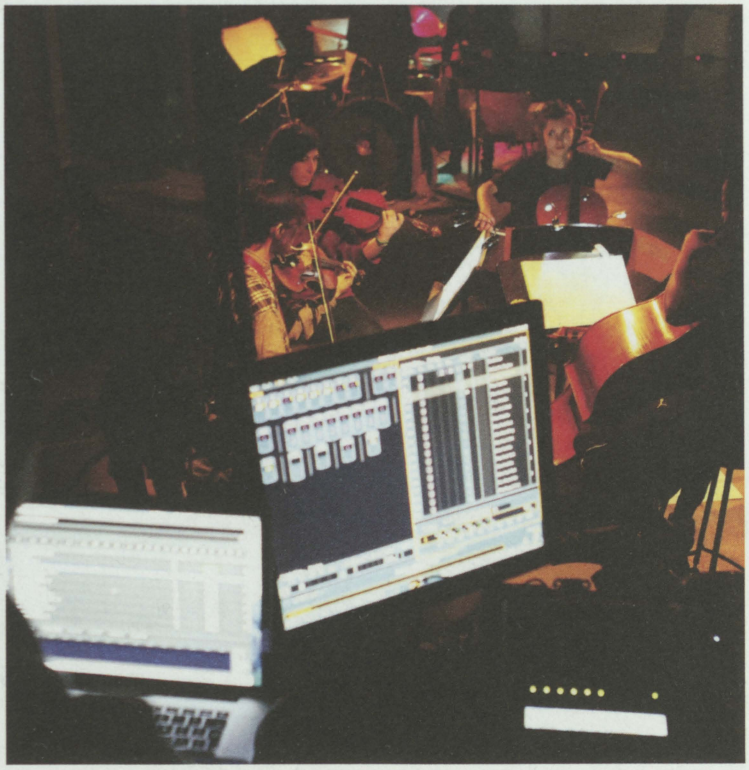
LYDIA HILLERUDH
CELLIST

'This is seriously impressive playing from students of the Royal Academy of Music under Trevor Pinnock... The ensemble sound is elegant and refined, and technically near immaculate.'

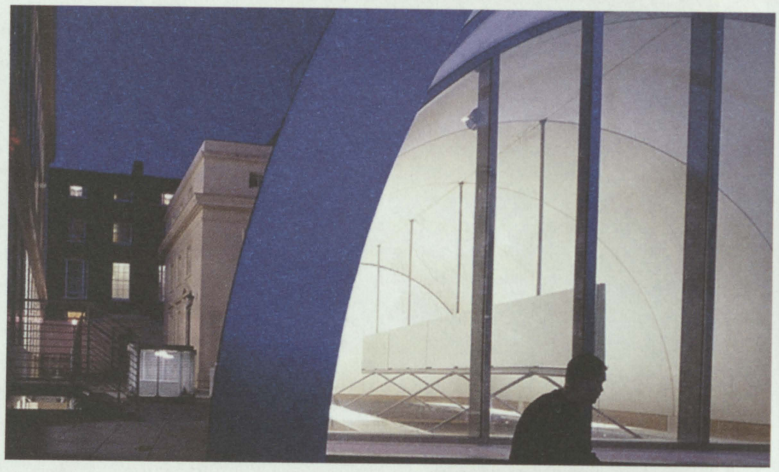
THE GUARDIAN

Photo: Chris Christodoulou

Photo: Chris Christodoulou



OUR FACILITIES



The Academy's buildings combine historic elegance with state-of-the-art modernism.

Most of your studies will take place in our striking Edwardian building dating from 1911 and a Regency terrace designed by John Nash in the 1820s. The David Josefowitz Recital Hall was built in 2001, and in 2018 we open a superb new theatre and 100-seat rooftop recital hall, which will have state-of-the-art recording facilities.

Students also benefit from:

- outstanding teaching and practice studios, rehearsal and lecture rooms
- further practice studios in our custom-built suite at Cross Keys Close, a short walk down Marylebone High Street
- use of St Mark's Church
- the Duke's Hall, our flagship concert venue
- dedicated professional recording services in nearby state-of-the-art venues and studios
- a well-equipped library
- our Museum, which hosts regular research events and includes on-site instrument workshops
- an excellent canteen serving healthy and affordable meals
- Academy Chimes shop, a convenient source for music, accessories and more.

INSTRUMENT AND MUSEUM COLLECTIONS

Students have access to superb historic and modern instruments from the Academy's collections as well as an illuminating archive of important musical materials.

Since its foundation in 1822 the Academy has acquired or been lent important collections of musical instruments. These include fine stringed instruments such as Stradivari's 'Viotti ex-Bruce' 1709 violin and others of the Italian, French, German and Dutch schools from the Becket and Rutson Collections. In recent years we have been building up the unique Calleva Collection, commissioning stringed instruments from today's finest luthiers. Students may be offered the use of many of these instruments, providing an important boost to their musical development.

Our Museum displays some of these instruments, including the Broadwood Collection of keyboards and the Spencer Collection of historic lutes and guitars and manuscripts. The Academy also holds important collections of artworks, memorabilia, manuscripts, letters, scores, performance materials and other objects which belonged to great figures including Sir John Barbirolli, Sir Colin Davis, Yehudi Menuhin, Robert Spencer, Kenny Wheeler, David Munrow, Nadia Boulanger, Otto Klemperer and Sir Henry Wood. This extensive archive offers students, staff and members of the public unique insights into the creative processes of great musicians, as well as knowledge about performance practice.

OUR STATE-OF-THE-ART NEW SPACES

Our superb new theatre, suitable for all forms of opera and musical theatre productions, and 100-seat rooftop recital hall with recording facilities, are equipped with state-of-the-art technology.

YOUR SUCCESS IS OUR SUCCESS

We are proud and delighted to have been rated Gold in the new Teaching Excellence Framework (TEF), created by the UK Government to measure the quality of teaching in the higher education sector.

In 2017 the Academy has also been ranked top UK conservatoire both in the Guardian University Guide 2018 and the Complete University Guide league table for arts, drama and music.

'Students from all backgrounds achieve consistently outstanding outcomes...Very high proportions of students continue with their studies and progress to employment or further study, and to highly skilled employment.'

TEF REPORT
2017

TEF Gold

STUDENT LIFE

OUR WORLD VIEW

'When I came to study at the Royal Academy of Music, I was far from realising what the school had to offer: the amazing cello lessons; the many masterclasses allowing me to discover different artistic sensibilities from all over the world; the wonderful, very professional orchestra; and the original and eye-opening lectures.'

NADÈGE
STUDENT

The Academy's students and professors create a global community.

Academy students represent the very best talent from around the world, with around 50% from the UK, 25% from the European Union and 25% from other countries. This vibrant international mix is fundamental to who we are and how we approach music. We owe our existence to European culture – our first professors were almost all from the great European nations – and today our students, alumni and faculty are a truly global family. When you come here you will make friends and colleagues across the world for life.

We encourage the free exchange of ideas across all boundaries, both intellectually and practically. We have led fruitful collaborations and exchanges with leading European institutions, The Juilliard School in New York and the Tokyo Gedai, and overseas tours are a regular feature of Academy life.

With Brexit still likely, we remain deeply committed to this identity. We will continue to offer the very best education to students from all over the world and make sure that European students are part of the inspiring mix of musicians here.

FIND OUT MORE

www.ram.ac.uk/study/studying-at-the-academy/international-students

www.ram.ac.uk/about-us/alumni/international-operations

OUR ASSOCIATED ARTISTS

Visiting Professor of Composition
John Adams

Visiting Professor of Music
Pierre-Laurent Aimard

Klemperer Chair of Conducting
Semyon Bychkov

William Crotch Professor of Historical Performance
Laurence Cummings

Sir John Barbirolli Chair of Conducting
Sir Mark Elder

Sir Charles MacKerras Chair of Conducting
Edward Gardner

Felix Mendelssohn Emeritus Professor of Music
Jane Glover

Richard Rodney Bennett Professor of Music
Oliver Knussen

Principal Conductor Academy Chamber Orchestra
Trevor Pinnock

Carl Maria von Weber Visiting Professor of Conducting
Christian Thielemann

Sir Colin Davis Fellow in Conducting
Robin Ticciati

Honorary Professor
Maxim Vengerov

'The Academy exudes a cosmopolitan confidence in tune with the global classical music business.'

THE GUARDIAN

YOUR WELLBEING

'It was a big decision to come all the way from Australia to study here, but the Academy has proven to be the best possible environment I could have hoped for.'

BRONTE
STUDENT, AUSTRALIA

A long and happy life in music requires good mental and physical health and we are here to support you and help you find good habits to take through your career.

Through your professor and your year tutor, we provide regular one-to-one support throughout your time at the Academy, and the door to our confidential counselling service is always open to discuss problems, small or large.

All students can take Alexander Technique lessons, which help you to develop a healthy posture and to avoid the strains of playing. In case any physical problems do arise, we also provide access to a broad range of medical specialists.

Finding a good place to live is key to feeling happy and being able to focus on your studies, and our dedicated accommodation office will help you find the right housing (see page 42).

Our Student Union supports all our students, not only in serious matters such as offering advice and representation, but also in creating the inclusive social atmosphere that the Academy is known for.

FIND OUT MORE

www.ram.ac.uk/study/studying-at-the-academy/support-and-wellbeing

COUNSELLOR
COUNSELLING
PLEASE DO NOT
DISTURB

LOVE LONDON

'Music is not just about the world we create within the walls of the Academy – when you step on to the streets of London there are so many amazing things on offer: free museums, concerts, theatre.'

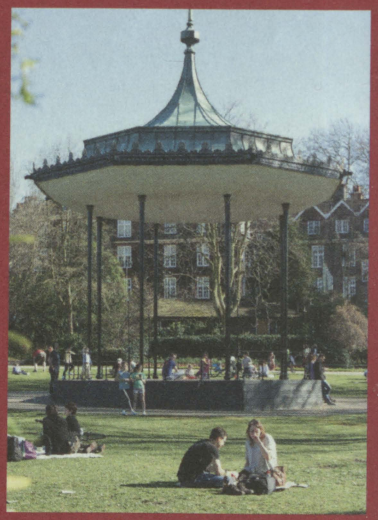
GIOVANNI GUZZO
ALUMNUS AND VIOLIN PROFESSOR

The Academy is in the heart of one of the most exciting cities in the world.

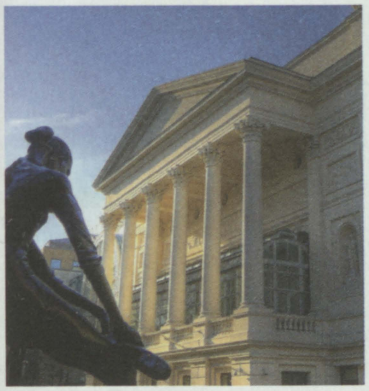
London is one of the most vibrant, cosmopolitan, eclectic, exciting, historic and beautiful cities in the world, and the Academy is right in its centre. It's a great place to be a student and an inspiring place to study music. On any day of the week you can hear the world's finest soloists, bands, orchestras and singers in venues around the city – all with your student discount! And if you're looking for different artistic inspirations, there are countless theatres, galleries, clubs, bars, parks and museums to visit.

Within walking distance of the Academy itself you can visit Regent's Park and its stunning Rose Garden, Wigmore Hall, Wellcome Collection, British Museum, Wallace Collection or the many theatres of the West End. Or you can go shopping in London's famous Oxford Street and enjoy the buzz of Shoreditch, Camden Town or Brixton.

Whatever your passions and interests – new music, musical theatre, historical performance, opera, folk music, sport, art, languages, knitting, chess or just relaxing and being with friends – you will find your perfect environment in London.



Photos of Regent's Park: Royal Parks.



Photos of Regent's Park, Royal Parks.

ACCOMMODATION

Moving to London can be a daunting prospect, due to the size of the city and range of accommodation options available. Our Estates Department is here to help, offering advice on a range of flats, halls of residence, University Student Homes, private halls of residence, hostels or private rented accommodation.

Options include Marylebone Flats – eleven self-catered flats, five minutes' walk away and leased by the Academy to sublet to students, providing space for 31 Academy students.

The University of London provides the Academy with a number of places in their Intercollegiate Halls, which are situated across London. It also sources University Student Houses from private landlords in areas targeted specifically to, and within 30 minutes from, the Academy.

The Academy is a short distance from two International Students Houses, which offer low-priced accommodation and social activities for students from a variety of universities and institutions. There are also other Private Halls of Residence, and hostels, lodgings, homestays and houseshares around London. Our Estates Department publishes useful guides to accommodation, available online.

FIND OUT MORE

www.ram.ac.uk/accommodation
estates@ram.ac.uk

SCHOLARSHIPS AND BURSARIES

'I do not come from a wealthy background. Having the opportunity to study at Master's level was something I hoped for but did not think possible. When I found out I was the recipient of a Scholarship, I was so overjoyed!... and honoured that you would enable me to change my life.'

POSTGRADUATE STUDENT

Our endowment and fund-raising efforts enable the Academy to disburse a significant number of awards (including full scholarships) to support undergraduate and postgraduate students from all countries.

Entrance Scholarships (except for Gap Year and Year Abroad programmes) are awarded following a live audition during our advertised audition sessions both in the UK and abroad (see page 83). Some scholarships are specific to departments and details can be found on the relevant page.

UK and EU BMus students can get tuition fee loans to cover the tuition costs. Postgraduate loans are also available. These are funded by the UK government and administered through the Student Finance company. UK BMus students can also apply for Student Finance maintenance awards to assist with living costs. You can find information about these awards at www.ram.ac.uk/financial-support.

We rely on the generosity of individuals and charitable organisations to provide financial support for our students. Every effort is made to increase the amount available to us every year.

Financial Hardship

Students who are suffering financial hardship during their time at the Academy can apply for help through the Deputy Principal's office.

FIND OUT MORE

www.ram.ac.uk/scholarships

Trevor Pinnock, Principal Conductor of the Academy Chamber Orchestra, works with the group

'If this is typical of the standards being set these days on Marylebone Road, the future of Britain's orchestral community seems assured.'

BBC MUSIC MAGAZINE

Sir Mark Elder, Sir John Barbirolli Chair of Conducting, rehearses the Academy Symphony Orchestra in Shostakovich's Sixth Symphony

OUR DEPARTMENTS

Menahem Pressler coaches the Jørgensen Trio in the Duke's Hall

'It's such a pleasure returning to this inspiring and world-renowned place of music.'

MENAHEM PRESSLER

STRINGS

HEAD OF STRINGS
PROFESSOR JO COLE

Administrators: Rebecca Herman/Hayley Pullen
Chamber Music Administrator: Gwenllian Llyr
Tel: 020 7873 7395
Email: strings@ram.ac.uk
www.ram.ac.uk/strings

The Strings Faculty provides a structured framework for study, and almost limitless creative scope for you to engage with the music profession and establish your niche in the fast-moving, energised career to which you aspire.

The crucial disciplines — solo performance, chamber music and orchestral playing — are given intensive attention throughout, nurturing your talent to produce versatile, creative, knowledgeable and practical musicians. Our list of highly distinguished professors and Visiting Professors represents the professional elite, and embraces eight decades of experience and inspiration for you to share.

The extensive Academy Instrument Collection gives students access to a huge range of examples, from newly-minted modern instruments, to 'golden-period' Stradivari violins.

Our approach is to create grounded, rounded musicians, whose progression into the music profession is natural, informed and positive.

VIOLIN

Remus Azoitei
Levon Chilingirian
Diana Cummings
Richard Deakin
Joshua Fisher
Michael Foyle
Rodney Friend
Mayumi Fujikawa
Clio Gould
Erich Gruenberg
Giovanni Guzzo
Philippe Honoré
Richard Ireland*
So-Ock Kim
Hu Kun
Sophie Langdon
Jack Liebeck
Nicholas Miller
György Pauk
Ede Zathureczsky Professor of Violin
Alexander Sitkovetsky
Maureen Smith
Tomotada Soh
Visiting Professors
James Ehnes
Daniel Hope
Tasmin Little

VIOLA

Hélène Clément
Juan-Miguel Hernandez
Yuko Inoue
Garfield Jackson*
Martin Outram*
James Sleigh*
Jon Thorne*
Visiting Professors
Philip Dukes
Garth Knox
Hartmut Rohde
Su Zhen

CELLO

Robert Cohen
Prof. Jo Cole*
Lionel Handy
Guy Johnston
Josephine Knight*
Alfredo Piatti Chair of Cello
Mats Lidström
Christoph Richter
Hannah Roberts
Felix Schmidt
David Smith*
David Strange
Professor Emeritus of Strings
Ben Hughes
Professor of Cello and Orchestral Studies
Visiting Professors
Mario Brunello
Colin Carr
Steven Doane
Steven Isserlis
Marquis de Corberon Professor of Cello
Sung-Won Yang

DOUBLE BASS

Graham Mitchell
Senior Professor of Double Bass
Tom Goodman
Dominic Seldis
Visiting Professor
Matthew McDonald
Visiting Artist
Joel Quarrington

MEAKER FELLOW

Małgorzata Garstka (piano)

STRINGS INTERNSHIP

Nadège Rochat (cello)

CHAMBER MUSICIAN IN RESIDENCE

Levon Chilingirian

TEACHING QUARTET IN ASSOCIATION

Doric Quartet

Students have access to all professors for chamber music coaching, but * shows special responsibility in this important area.

'The walls of the Academy are quite porous. People from the profession come in and students go out. There's no "them" and "us".'

JO COLE
HEAD OF STRINGS

PIANO

HEAD OF PIANO
PROFESSOR JOANNA MACGREGOR, OBE

Administrator: Sam Batchelor
Tel: 020 7873 7405
Email: piano@ram.ac.uk
www.ram.ac.uk/piano

Led by the internationally renowned pianist Joanna MacGregor, our innovative piano department helps you to find your artistic identity and develop your technique and musicality to become a well-rounded and imaginative 21st-century musician.

Academy pianists are intelligent, proactive and professional and are given plenty of opportunities to perform publicly in concert series as well as regular masterclasses with renowned Visiting Professors and guests. We encourage you to curate performances, commission new music and collaborate across artistic boundaries, an approach that lies at the heart of our annual Summer Piano Festival.

The Academy offers two areas of Principal Study for pianists – Piano Solo (undergraduate and postgraduate) or Piano Accompaniment (postgraduate only). Répétiteurs study with Royal Academy Opera.

PROFESSORS

Prof. Joanna MacGregor OBE
Head of Piano
Sulamita Aronovsky
Christopher Elton
Professor Emeritus of Piano
William Fong
Ian Fountain
Rustem Hayroudinoff
Diana Ketler
Prof. Hamish Milne
Tessa Nicholson
Carole Presland
Tatiana Sarkissova
Amandine Savary
Colin Stone

VISITING PROFESSORS

Imogen Cooper
Pascal Devoyon
Broadwood Visiting Chair of Piano
Richard Goode
Stephen Hough
Steven Osborne
Pascal Rogé
Kathryn Stott
Yevgeny Sudbin

PIANO ACCOMPANIMENT AND ENSEMBLE COACHING

Michael Dussek
Head of Piano Accompaniment
John Reid
Chamber Music Administrator
James Baillieu
Ian Brown
Nicola Eimer
Diana Ketler
Iain Ledingham
Malcolm Martineau
Florian Mitrea
Andrew West

'For piano students, professional study at the Academy is thorough and profound, not only because of the high-profile faculty and how it promotes the normal study process, but also because of the connection with well-known artists.'

XINRU CHEN
PIANO STUDENT

'The music world is an exciting place, requiring musicians with ideas and a sense of vibrant discovery. My aim is to encourage young pianists to think creatively, be daring, and create opportunities for themselves.'

JOANNA MACGREGOR
HEAD OF PIANO

VOCAL STUDIES

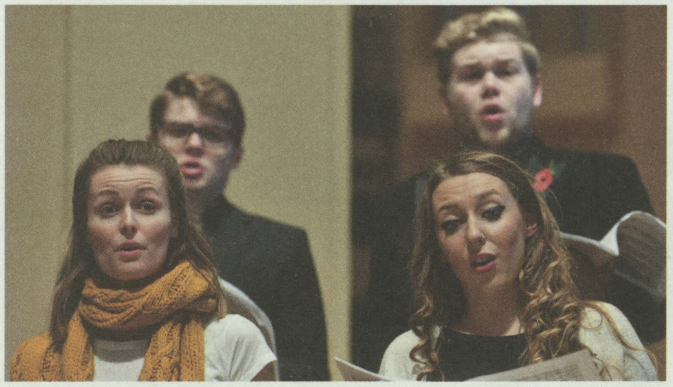
HEAD OF VOCAL STUDIES
KATE PATERSON

Administrator: Chris Loake
Tel: 020 7873 7444
Email: voice@ram.ac.uk
www.ram.ac.uk/vocal

Students and recent graduates have found success in top concert venues and with opera companies in the UK and abroad.

Our comprehensive training includes vocal technique, stagecraft, repertoire, historical performance, new music, performance technique and language tuition, preparing students for high-level work both on stage and in concert.

We offer Principal Study at undergraduate and postgraduate levels, and our vocal professors have depth and range of expertise in every area of the singing profession. Students and recent graduates have found success with opera companies in the UK and abroad, as well as in international competitions.



VISITING PROFESSORS

John Mark Ainsley
Sir Thomas Allen
Barbara Bonney
Susan Bullock
Marjorie Thomas Visiting Professor
Simon Keenlyside
Angelika Kirchschlager
Anthony Legge
Sir Arthur Sullivan Visiting Professor
Dame Felicity Lott
Ann Murray
Dennis O'Neill
Richard Lewis Visiting Professor
Brindley Sherratt
John Shirley-Quirk Professor of Singing

PRINCIPAL STUDY PROFESSORS

Alexander Ashworth
Catherine Benson
Richard Berkeley-Steele
Michael Chance
Raymond Connell
Ryland Davies
Philip Doghan
Andrew Foster-Williams
Glenville Hargreaves
Yvonne Howard
Caitlin Hulcup
Kathleen Livingstone
Neil Mackie
Prof. Susan McCulloch
Mary Nelson
Elizabeth Ritchie
Giles Underwood
Marie Vassiliou
Sarah Walker
Lillian Watson
Mark Wilde
Mark Wildman
Henry Cummings Distinguished Professor of Singing
Catherine Wyn-Rogers

DIRECTOR OF OPERA

Gareth Hancock

VOCAL COACHES

James Baillieu
Repertoire
Michael Chance
Baroque Opera
Alexander Crowe
Opera Role Coach
Matthew Fletcher
Repertoire
Christopher Glynn
Repertoire
Iain Ledingham
Opera Role Coach, German Repertoire, Italian Recitative, Choirs
Joseph Middleton
Repertoire
Jonathan Papp
Repertoire, Opera Role Coach
Ian Partridge
Lieder and English Song
Valeria Racco
Opera Role Coach
Jean Rigby
Opera Role Coach
Andrew Smith
Repertoire and Opera Role Coach
Philip Sunderland
Head of Preparatory and Vocal Faculty Opera
Ingrid Surgenor
Principal Operatic and Vocal Repertoire Coach
Lada Valešová
Opera Role Coach

All photos: Chris Christodoulou

SONG, STAGECRAFT & LANGUAGES

Ludmilla Andrew
Russian
David Antrobus
Drama Co-ordinator
Gavin Carr
English and American Song and Oratorio
Maria Cleva
Italian
Florence Daguerre de Hureaux
French
Mandy Demetriou
Movement
Karen Halliday
Movement
Caitlin Hulcup
Opera Audition Repertoire
Esther Jones
Vocal Ensemble
Yvonne Kenny
Handel and Mozart
Johanna Mayr
German
Victoria Newlyn
Movement
Isabella Radcliffe
Italian
James Simmons
Acting
Richard Stokes
Professor of Lieder
Nicole Tibbels
French
Simona Vaglieco
Italian language
Mark Wilde
English Song

'It says something of the quality of tutoring and mentoring at the Academy that such rounded, fully developed characterisations and vocal maturity are present in singers in their 20s.'

BACHTRACK

All photos: Chris Christodoulou

ROYAL ACADEMY OPERA

DIRETOR OF OPERA
GARETH HANCOCK

Company Manager: Nicola Candlish
Tel: 020 7873 7383
Email: opera@ram.ac.uk
www.ram.ac.uk/opera

Royal Academy Opera (RAO) prepares exceptionally talented opera singers for careers on the world's most prestigious stages.

RAO functions as a small opera company and as a bridge to a professional career. Its highly-focused study environment combines one-to-one tuition, coaching, group classes and productions.

Our two-year postgraduate programme is for advanced singers who have the potential and aspiration to succeed as principals at the highest international standard. Members of the RAO work closely with renowned professors and international visiting artists, and gain unrivalled performance experience. Singers also have access to RAO funding opportunities.

PRINCIPAL STUDY PROFESSORS

Director of Opera
Gareth Hancock
Head of Vocal Studies
Kate Paterson
Head of Preparatory and Vocal Faculty Opera
Philip Sunderland
Principal Operatic Coach
Ingrid Surgenor

VISITING PROFESSORS

John Mark Ainsley
Sir Thomas Allen
Barbara Bonney
Susan Bullock
Marjorie Thomas Visiting Professor
Simon Keenlyside
Angelika Kirchschlager
Anthony Legge
Dame Felicity Lott
Ann Murray
Dennis O'Neill
Richard Lewis
Visiting Professor
Brindley Sherratt
John Shirley-Quirk Professor of Singing

FELIX MENDELSSOHN EMERITUS PROFESSOR OF MUSIC

Prof. Jane Glover

VISITING PRODUCER

John Ramster

PROFESSORS OF SINGING

Alexander Ashworth
Catherine Benson
Michael Chance
Raymond Connell
Ryland Davies
Nuccia Focile
Caitlin Hulcup
Philip Doghan
Andrew Foster-Williams
Glenville Hargreaves
Yvonne Howard
Kathleen Livingstone
Neil Mackie
Prof. Susan McCulloch
Mary Nelson
Kate Paterson
Head of Vocal Studies
Elizabeth Ritchie
Giles Underwood
Marie Vassiliou
Sarah Walker
Lillian Watson
Mark Wilde
Mark Wildman
Henry Cummings Distinguished Professor of Singing
Catherine Wyn-Rogers

OPERA COACHES

Alexander Crowe
David Gowland
Iain Ledingham
Steven Maughan
Jonathan Papp
Michael Pollock
Susanna Stranders

LANGUAGE COACHES

Ludmilla Andrew
Russian
Maria Cleva
Italian
Florence Daguerre de Hureaux
French
Johanna Mayr
German
Isabella Radcliffe
Italian

MOVEMENT

Mandy Demetriou
Victoria Newlyn

'I wouldn't have missed it for the world.'

THE SUNDAY TIMES
ON RIMSKY-KORSAKOV'S MAY NIGHT

A scene from Royal Academy Opera's production of Orphée aux enfers at Hackney Empire

MUSICAL THEATRE

HEAD OF MUSICAL THEATRE
DANIEL BOWLING

Company Manager: Katie Blumenblatt
Tel: 020 7873 7483
Email: mth@ram.ac.uk
www.ram.ac.uk/mth

If you are an experienced Musical Theatre performer, ready to build on and refine your skills, the Academy's intensive one-year programme can prepare you for a professional career.

Our programme functions as a theatre company, and the weekly schedule is packed with classes, with the working day typically running from 9am to 9pm, Monday to Friday, sometimes including weekend work.

The Academy offers Principal Study in two areas of Musical Theatre – an MA (Master of Arts) in Performance (Musical Theatre) and Postgraduate Diploma (PGDip) in Musical Direction and Coaching.

The Academy is committed to encouraging greater diversity in the music industry, and thanks to the generosity of Disney Theatrical Productions, which shares this aim, we are able to offer three scholarships to talented artists from BAME backgrounds.

Photo: Marc Brenner

TEACHING STAFF

Dylan Brown
Acting
George Hall
Project Leader/Director; History of Musical Theatre
Sam Kenyon
LRAM Teaching Diploma
Olga Masleinnikova
Devising and Movement for Actors
Matt Ryan
Project Leader/Director
Anne-Marie Speed
Head of Voice; Spoken Word
Karl Stevens
Dance
Lloyd Wylde
Voice

SINGING TEACHERS

Ross Campbell
Kevin Fountain
Alison Guill
Ann James
Mary King
James Spilling

MUSICAL DIRECTOR PROGRAMME TUTORS

Daniel Bowling
Nick Skilbeck
Mark Warman
David White

REPERTOIRE COACHES

Kevin Amos
Tom Brady
Ron Crocker
Caroline Humphris
Sam Kenyon
Stuart Morley

PANEL OF ADVISORS

John Caird
Howard Goodall
Charles Hart
Christopher Legge
Anne McNulty
Matt Ryan
Gilly Schofield
Chrissie Cartwright

VISITING PROFESSOR OF MUSICAL THEATRE

Claude-Michel Schönberg

SONDHEIM PROFESSOR OF MUSICAL THEATRE VOCAL STUDIES

Mary Hammond

VISITING THEATRE DIRECTORS, MUSICAL DIRECTORS AND SPECIALISTS

See www.ram.ac.uk/mth for recent visitors

'It is an excellent course with excellent teaching and facilities. Thanks to the Academy I have a much improved singing voice, I have an excellent knowledge of the voice and how it works, and am now a very confident actor!'

CALLUM MCARDLE

Royal Academy Musical Theatre performance of Carousel

COMPOSITION & CONTEMPORARY MUSIC

HEAD OF COMPOSITION
PHILIP CASHIAN

Administrator: Emily Mould
Tel: 020 7873 7379
Email: composition@ram.ac.uk
www.academycomposers.london
www.ram.ac.uk/composition

Composition at the Academy centres on intensive project-based and highly collaborative degree programmes. Composers have a wide range of opportunities for performance and recording in different creative contexts.

Our undergraduate composition course is shaped to give you a strong foundation in compositional technique while serving your personal development, whether your interests lie in writing for concert, media and film, staged productions or electronic music.

At postgraduate level, our intensive programmes comprise a full schedule of project work, including workshops, performances and recordings of student compositions. Both programmes are taught by dedicated teachers and active composers who are engaged in the full range of contemporary styles, idioms and industry needs. Our collaborative environment will allow you to develop your individual compositional style and musical personality.

RICHARD RODNEY BENNETT PROFESSOR OF MUSIC

Prof. Oliver Knussen CBE

VISITING PROFESSORS OF COMPOSITION

Sir Harrison Birtwistle
Tod Machover
James Newton Howard
Bent Sørensen

PROFESSORS OF COMPOSITION

Rubens Askenar
Christopher Austin
Simon Bainbridge
Senior Professor of Composition
Gary Carpenter
Dr Philip Cashian
Head of Composition
Dr Edmund Finnis
Morgan Hayes
David Sawer

SUPPORTING STUDIES

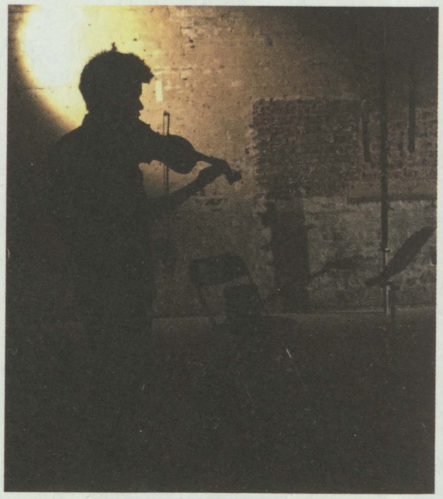
Oscar Colomina Bosch
Orchestration and Conducting
Philip Dawson
Creative Technology
Paul Morley
Music and Contemporary Culture
Patrick Nunn
Techniques of Composition

HONORARY RESEARCH FELLOWS

Dr Tansy Davies
Huw Watkins

'As a regularly performed and commissioned composer, I am acutely aware of the importance of training our students to be able to get work after they leave.'

PHILIP CASHIAN
HEAD OF COMPOSITION



Oliver Knussen, Richard Rodney Bennett Professor of Music, works with the Academy Manson Ensemble

JAZZ

HEAD OF JAZZ
NICK SMART

Administrator: Emily Mould
Tel: 020 7873 7379
Email: jazz@ram.ac.uk
www.ram.ac.uk/jazz

Since our jazz course started 30 years ago, we have produced an outstanding array of versatile, creative and employable jazz musicians.

We support students to find their unique creative voice that speaks across their improvising, composing and arranging work. We do this through a full and varied course that covers many aspects and forms of jazz and its meeting points with other genres. We foster an encouraging environment in which to learn and experiment with this extremely broad art form, equipping you with all the skills you'll need as a working jazz musician. Thanks to the scale, focus and personal approach of our training, students get frequent performance opportunities. Our annual International Jazz Festival offers students the chance to work intensively with some of the finest jazz players in the world.

JAZZ ARTIST IN RESIDENCE
Dave Holland

VISITING PROFESSOR
Larry Goldings

BASS (ELECTRIC/ACOUSTIC)
Jeremy Brown
Tom Herbert
Jasper Hoiby
Michael Janisch

DRUM KIT
Martin France
Ian Thomas
Jeff Williams

GUITAR
Chris Montague
Mike Outram
John Parricelli
Mike Walke

JAZZ HISTORY/ CRITICAL LISTENING
Keith Nichols
Mark Racz
Alyn Shipton
Martin Speake

PIANO
Tom Cawley
Aural and Transcription
Kit Downes
Nikki Iles
Liam Noble
Gwilym Simcock

SAXOPHONE
James Allsop
Iain Ballamy
Tim Garland
Gareth Lockrane
Andy Panayi
Julian Siegel
Martin Speake
Stan Sulzmann

TROMBONE
Mark Bassey
Gordon Campbell
Barnaby Dickinson
Trevor Mires
Mark Nightingale

TRUMPET
Steve Fishwick
Mike Lovatt
Nick Smart *Head of Jazz*

VIBES
Jim Hart
Anthony Kerr

VIOLIN
Christian Garrick

VOICE
Pete Churchill
Nia Lynn
Norma Winstone

RHYTHMIC SKILLS
Barak Schmool

COMPOSITION & ARRANGING
Pete Churchill

REPERTOIRE/ IMPROVISATION
Tom Cawley
Pete Churchill
Gareth Lockrane
Nick Smart
Martin Speake

JAZZ SUPPORTING STUDIES
Nikki Iles

FORMER JAZZ ARTISTS IN RESIDENCE
Dave Liebman, 2015/16
Dave Holland, 2013/15
Dave Douglas, 2011/13

Photo: (right) Belinda Lawley

'A student's choice of university makes a difference when it comes to finding a job or a place in a graduate program... The Royal Academy of Music was the only British post-secondary institute with a perfect score.'

NEW YORK TIMES

Photo (right): Belinda Lawley

CONDUCTING

HEAD OF CONDUCTING
SIAN EDWARDS

Administrator: Sam Batchelor
Tel: 020 7873 7405
Email: conducting@ram.ac.uk
www.ram.ac.uk/conducting

The Academy's postgraduate conducting course is recognised as one of the foremost in the world, with the great conductors regularly coming through the doors to coach students.

Focusing on a small, high-quality intake, we are able to offer students many opportunities to rehearse and perform in different settings, from two-piano workshops and intimate chamber ensembles to full symphony orchestra. The environment is friendly, collaborative and focused.

We offer a two-year course of Principal Study Conducting at postgraduate level. At undergraduate level, you can study conducting either in introductory classes or, if you wish to pursue it to a high level, as an intermediate or advanced elective.

TEACHING STAFF

Ruth Byrchmore
Aural Training and Musicianship
Sian Edwards
Head of Conducting
Prof. Raymond Holden
Contextual Studies in Performance Practice & Performance History
Colin Metters
Professor Emeritus of Conducting
Patrick Russill
Choral repertoire & skills

'This institution [is] seen to be setting global standards in conservatoire education... Major international artists [are] both engaging with and emerging from the institution... Collaborations with other leading institutions around the world [are] indicative of the esteem in which the peer group holds the Royal Academy of Music.'

HIGHER EDUCATION FUNDING COUNCIL OF ENGLAND
MAY 2016

‘Working with the students from the Royal Academy of Music is an absolute delight! They are so prepared and passionate’

MARIN ALSOP

Marin Alsop works with the Academy Symphony Orchestra on Barber’s Symphony no.1

CHORAL CONDUCTING

HEAD OF CHORAL CONDUCTING
PATRICK RUSSILL

Administrator: Sam Batchelor
Tel: 020 7873 7405
Email: choralconducting@ram.ac.uk
www.ram.ac.uk/choralconducting

The Academy's two-year postgraduate Choral Conducting course is the UK's longest-established specialist course in conducting for choirs, and covers a wide range of sacred music for concert and services as well as a secular repertoire.

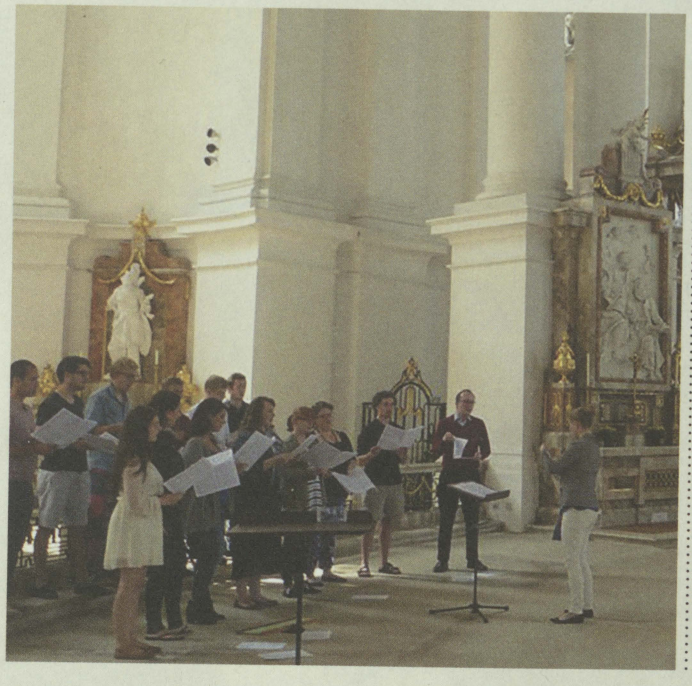
We prepare students with the necessary skills to become leaders of choirs all around the world. Our location in the centre of London, at the heart of the diverse British choral tradition, means we can collaborate closely with leading professional, amateur and collegiate choirs. We offer Principal Study Choral Conducting at postgraduate level only. At undergraduate level it is offered as an optional choir-training class, but not as Principal Study.

TEACHING STAFF

Alexander Ashworth
Vocal Technique
Paul Brough
Technique and Interpretation
Performance Classes
Ruth Byrchmore
Aural Skills
Sian Edwards
Symphonic Repertoire and Skills
Cathal Garvey
Baton Technique
Patrick Russill
Head of Choral Conducting

VISITING PROFESSORS

Roland Börger
David Hill
James O'Donnell



'My role is to draw students both into the modern realities of the choral conducting profession and the rich British traditions of choral musicianship.'

PATRICK RUSSILL
HEAD OF CHORAL CONDUCTING

Photo: (right) Chris Christodoulou

'Don't miss the Royal Academy of Music's outstanding Sunday lunchtime series surveying all of Bach's cantatas.'

THE TIMES

Academy students performing in our popular Bach Cantata Series

Photo: (right) Chris Christodoulou

WOODWIND

HEAD OF WOODWIND
KEITH BRAGG

Administrator: Murray Richmond
Tel: 020 7873 7320
Email: woodwind@ram.ac.uk
www.ram.ac.uk/woodwind

As a woodwind student you will learn everything you need to know about playing in a professional woodwind section at the highest international standards.

We encourage you to perform frequently and help you to establish and promote your own chamber groups.

Our professors have decades of experience as principal players in London's top orchestras and as internationally renowned soloists and chamber musicians, and have trained some of the finest orchestral players in the UK.

FLUTE

William Bennett
Keith Bragg
Head of Woodwind
Samuel Coles
Michael Cox
Kate Hill
Sophie Johnson
piccolo
Karen Jones
Helen Keen
piccolo
Patricia Morris
piccolo
Clare Southworth
Visiting Professors
Emily Beynon
Paul Edmund-Davies

OBOE

Sue Böhling
cor anglais
Christopher Cowie
Jill Crowther
cor anglais
Ian Hardwick
Celia Nicklin
Melanie Ragge
Timothy Rundle
Visiting Professor
Jonathan Kelly

CLARINET

Laurent Ben Slimane
bass clarinet
Timothy Lines
Angela Malsbury
Christopher Richards
Mark van de Wiel
Chi Yu Mo
E flat clarinet
Visiting Professors
Andrew Marriner
Patrick Messina

SAXOPHONE

Simon Haram
Huw Wiggin

BASSOON

Simon Estell
Fraser Gordon
contrabassoon
Amy Harman
Robin O'Neill
John Orford

LRAM (ART OF TEACHING)

Janet Way

'For me it was the ideal place to pursue my studies. The tuition, both instrumentally and academically, is exceptional and it is a privilege to be surrounded by such accomplished musicians.'

HANNAH MORGAN
OBOE

'In short, the Royal Academy seems to me an inspiring and enchanted institution.'

BRUNO MONSAINGEON

BRASS

HEAD OF BRASS
MARK DAVID

Administrator: Murray Richmond
Tel: 020 7873 7320
Email: brass@ram.ac.uk
www.ram.ac.uk/brass

The Academy's Brass Department has established itself as one of the primary conservatoire departments in the world, with recent alumni holding principal positions around the world and performing in top ensembles.

We offer an unparalleled range of masterclasses with the many internationally renowned players who visit regularly, individual lessons with our distinguished professors and visiting professors, and many orchestral and chamber music opportunities.

SENIOR TUTOR OF BRASS
Bob Hughes

HORN
Roger Montgomery
natural horn
Martin Owen
Michael Thompson
Aubrey Brain Chair
Richard Watkins
Dennis Brain Chair
Katy Woolley
International Visiting Professor
Radovan Vlatković

TRUMPET
Paul Beniston
Robert Farley
natural trumpet and cornetto
John Hutchins
natural trumpet; BMus Tutor
Will O'Sullivan
Gareth Small
International Visiting Professors
Eric Aubier
Reinhold Friedrich

DEREK WATKINS CHAIR
Mike Lovatt

TROMBONE
Ian Bousfield
tenor trombone
Dudley Bright
tenor trombone
Matthew Gee
tenor trombone
Bob Hughes
bass trombone
Keith McNicoll
bass trombone
Mark Templeton
tenor trombone
Adam Woolf
sackbut and early trombone
International Visiting Professor
Jörgen van Rijen

TUBA
Patrick Harrild

EUPHONIUM AND BASS TRUMPET
James Maynard

SERPENT AND OPHICLEIDE
Stephen Wick

CONSULTANT IN BRASS CHAMBER MUSIC
Elgar Howarth

Photos: (bottom left, right) Chris Christodoulou

'One of the most enjoyable aspects of being Head of Brass at the Academy is witnessing the supportive teamwork in the band room, sectionals and auditions.'

MARK DAVID
HEAD OF BRASS

Photos (bottom left, right) Chris Christodoulou

HISTORICAL PERFORMANCE

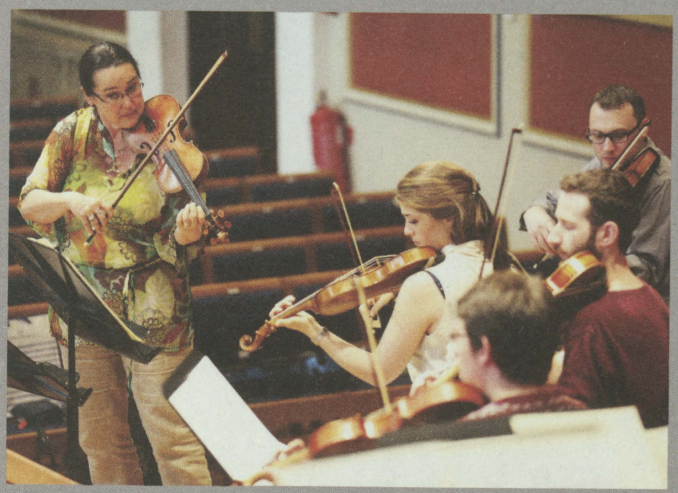
HEAD OF HISTORICAL PERFORMANCE
MARGARET FAULTLESS

Administrator: Emily Mould
Tel: 020 7873 7379
Email: historical@ram.ac.uk
www.ram.ac.uk/historicalperformance

The current generation of historical performance specialists is dominated by musicians who studied at the Academy.

Our programme fosters individual musicianship, instrumental technique and artistic creativity, as well as an understanding of historical performance practice. You will work with world-class professors to study a wide range of repertoire, and across relevant disciplines including dancing and continuo playing, and you will also be able to take part in educational projects. Students are encouraged to develop their own ventures in an atmosphere that is friendly and collaborative. Recorder players also explore contemporary repertoire and techniques, often working with young composers.

Performance opportunities range across Bach Cantatas, opera, orchestral projects (including a Haydn symphony series), chamber music, consort playing, and many external concerts, providing you with invaluable experience as a professional musician. A number of specially dedicated scholarships are available for this department.



MICAELA COMBERTI CHAIR OF BAROQUE VIOLIN

Rachel Podger

WILLIAM CROTCH CHAIR

Laurence Cummings
harpsichord, basso continuo

STRINGS

Pavlo Beznosiuk
violin and viola
Margaret Faultless
violin; Head of Historical Performance
Nicolette Moonen
violin and viola
Jane Rogers
Visiting Professor of Viola
Simon Standage
violin
Matthew Truscott
violin
Elizabeth Wallfisch
violin and viola
Jonathan Manson
cello /viola da gamba
Chi-chi Nwanoku
double bass
Elizabeth Kenny
lute and theorbo

KEYBOARD

Terence Charlston
harpsichord, basso continuo
Carole Cerasi
harpsichord, fortepiano
Pawel Siwczak
harpsichord, basso continuo

RECORDER

Pamela Thorby
Anna Stegmann

VISITING PROFESSORS OF RECORDER

Daniel Brüggen
Peter Holtslag

FLUTE

Lisa Beznosiuk

OBOE

Katharina Spreckelsen

CLARINET

Eric Hoeprich

BASSOON

Andrew Watts

BRASS

Roger Montgomery
natural horn
John Hutchins
natural trumpet
Robert Farley
natural trumpet and cornetto
Adam Woolf
sackbut and early trombone
Stephen Wick
serpent and ophicleide

'I am constantly reassessing the role of history in performance because each student brings inspirational musicianship, challenging questions and astute observations to repertoire familiar and less familiar. The methods by which old music is observed are constantly changing.'

MARGARET FAULTLESS
HEAD OF HISTORICAL PERFORMANCE

TIMPANI AND PERCUSSION

HEAD OF TIMPANI AND PERCUSSION
NEIL PERCY

Administrator: Murray Richmond
Tel: 020 7873 7320
Email:percussion@ram.ac.uk
www.ram.ac.uk/percussion

Your employability is essential to our mission at the Academy and you will develop all the skills you need for your life-long musical and professional development through a programme that offers a wide variety of experience across related instruments.

All our professors are active players at the top of their fields, who understand the priorities of an ever-changing profession. By focusing on a few high-quality students, we are able to provide ample resources and dedicated practice spaces, as well as a good range of performance opportunities and projects – one of the reasons our graduates go on to have rewarding and varied careers.

TIMPANI

Simon Carrington
(Principal Timpani, London Philharmonic Orchestra)
William Lockhart
(Principal Timpani, English National Opera)
Antoine Bedewi
(Co-Principal Timpani, London Symphony Orchestra)
Benedict Hoffnung
Baroque Timpani (Academy of Ancient Music)

PERCUSSION

Neil Percy
Head of Timpani and Percussion (Principal Percussion, London Symphony Orchestra)
Andrew Barclay
(Principal Percussion, London Philharmonic Orchestra)
Sam Walton
(Co-Principal Percussion, London Symphony Orchestra)

DRUM SET, LATIN AMERICAN AND ETHNIC PERCUSSION

Paul Clarvis
David Hassell

MARIMBA, SOLO REPERTOIRE AND CONCERTI

Colin Currie

MARIMBA

Eric Sammut

INTERNATIONAL VISITING PROFESSORS

Joe Locke
Vibraphone
Marinus Komst
Principal Timpani, Royal Concertgebouw Orchestra Amsterdam
Peter Erskine
Drum Set

ACCORDION

HEAD OF ACCORDION
OWEN MURRAY

Administrator: Karen Ingram
Tel: 020 7873 7380
Email: accordion@ram.ac.uk
www.ram.ac.uk/accordion

The Royal Academy of Music was the first British conservatoire to introduce teaching for the classical accordion and has continued to be a pioneering force, developing new repertoire and producing some of the world's most successful accordion players.

The Accordion Department is a focused, friendly community, and students and professors work together in a lively and creative environment. The accordion is thoroughly integrated into the life and work of the Academy, and students enjoy countless collaborations with Academy composers and performers of other instruments.

VISITING PROFESSOR OF ACCORDION
Friedrich Lips

HEAD OF ACCORDION
Owen Murray

'I consider all of my students to be unique, and it is that very uniqueness that I strive to develop. To be inspired by other musicians is good, but not to copy. A copy, no matter how good, is worthless; the original is priceless.'

OWEN MURRAY
HEAD OF ACCORDION

GUITAR

HEAD OF GUITAR
MICHAEL LEWIN

Administrator: Karen Ingram
Tel: 020 7873 7380
Email: guitar@ram.ac.uk
www.ram.ac.uk/guitar

Our comprehensive curriculum and unique musicological resources encourage students to reach the highest standards as soloists, ensemble players and teachers, making the Academy an important international centre for the instrument.

The expertise of the department embraces every aspect of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, and offers specialisms in the main historical periods. We host masterclasses, lectures and concerts with distinguished visiting artists, luthiers and composers, and we are the custodian of the Spencer Collection, which includes important lutes, guitars, printed books and manuscripts. Julian Bream Trust Scholarships are available for exceptionally gifted students.

VISITING PROFESSORS OF GUITAR

David Russell
John Williams
Fabio Zanon

PROFESSORS OF GUITAR

Michael Lewin
Head of Guitar
Stephen Goss
Guitar Ensembles
Christoph Denoth
Voice and Guitar
Timothy Walker
Voice and Guitar

CONSULTANT

Julian Bream

'I came to the Academy as a naive child, with ideas about music and how I wanted to sound, but I needed somebody to steer it. Michael [Lewin] was incredible because he never stopped me from expressing myself the way I wanted to, but he always helped me express myself better.'

MILOŠ KARADAGLIĆ
ALUMNUS/PRESIDENT OF ALUMNI

HARP

HEAD OF HARP
KAREN VAUGHAN

Administrator: Karen Ingram
Tel: 020 7873 7380
Email: harp@ram.ac.uk
www.ram.ac.uk/harp

The Harp Department is an industrious and tight-knit community, with staff and students working in a supportive and thriving atmosphere.

Teaching covers solo, concerto and chamber repertoire, orchestral playing and song accompaniment. Whether it's Baroque or jazz, our harpists are equipped to take on anything the music profession requires. The harp is thoroughly integrated into the life and work of the Academy, with regular collaborations with composers and other instrumentalists. Academy harpists have won prizes in international competitions and many hold orchestral and teaching positions worldwide.

VISITING PROFESSORS OF HARP

Milda Agazarian
Catrin Finch
Isabelle Moretti
Isabelle Perrin
Erika Waardenburg

VISITING PROFESSOR OF JAZZ HARP

Park Stickney

PROFESSORS OF HARP

Sue Blair
Orchestral Tutor
Skaila Kanga
Professor Emerita of Harp
Frances Kelly
Early Harp Tutor
Alison Martin
Opera Tutor
Charlotte Seale
LRAM Teaching Diploma
Helen Tunstall
Contemporary Music Studies
Karen Vaughan
Head of Harp; Orchestral Studies
Catherine White
Sight-reading Tutor

'I had four amazing years here and inspirational teachers who led me and guided me. The standard of the playing now is inspiring and it's a real pleasure for me to see that there are so many harpists doing such an amazing job.'

CATRIN FINCH
ALUMNA AND VISITING PROFESSOR

ORGAN

HEAD OF ORGAN
DAVID TITTERINGTON

Administrator: Helen Wills
Tel: 020 7873 7390
Email: organ@ram.ac.uk
www.ram.ac.uk/organ

The Organ Department offers programmes for learning the crucial aspects of playing in a wide variety of contexts, styles and repertoire, with professors including internationally renowned soloists, holders of prestigious cathedral posts and dedicated educators.

The Academy has two dedicated organ teaching and practice rooms with mechanical action instruments, and use of a four-manual classical organ by Rieger in nearby St Marylebone Parish Church, which is our main teaching instrument. In 2013 a three-manual symphonic organ, built by Orgelbau Kuhn, was installed in the Duke's Hall, with generous financial support from Sir Elton John and Ray Cooper. In addition, we own a rare and beautiful Neapolitan organ of 1763 by Michelangelo & Carlo Sanarica, which is housed in the resonant acoustic of nearby St Mark's Church.

We encourage students to perform frequently, both within the Academy and further afield. Most of our organists hold church positions that complement their studies with real-world practical experience.

VISITING PROFESSORS OF ORGAN

Bine Katrine Bryndorf
Jon Laukvik
James O'Donnell

PROFESSORS OF ORGAN

Susan Landale
Patrick Russill
David Titterington
Head of Organ

Gerard Brooks
Improvisation
Anne Page
Harmonium
William McVicker
Organology
Anne Marsden Thomas
Art of Teaching
Alexander Walker
Specialist keyboard and aural skills

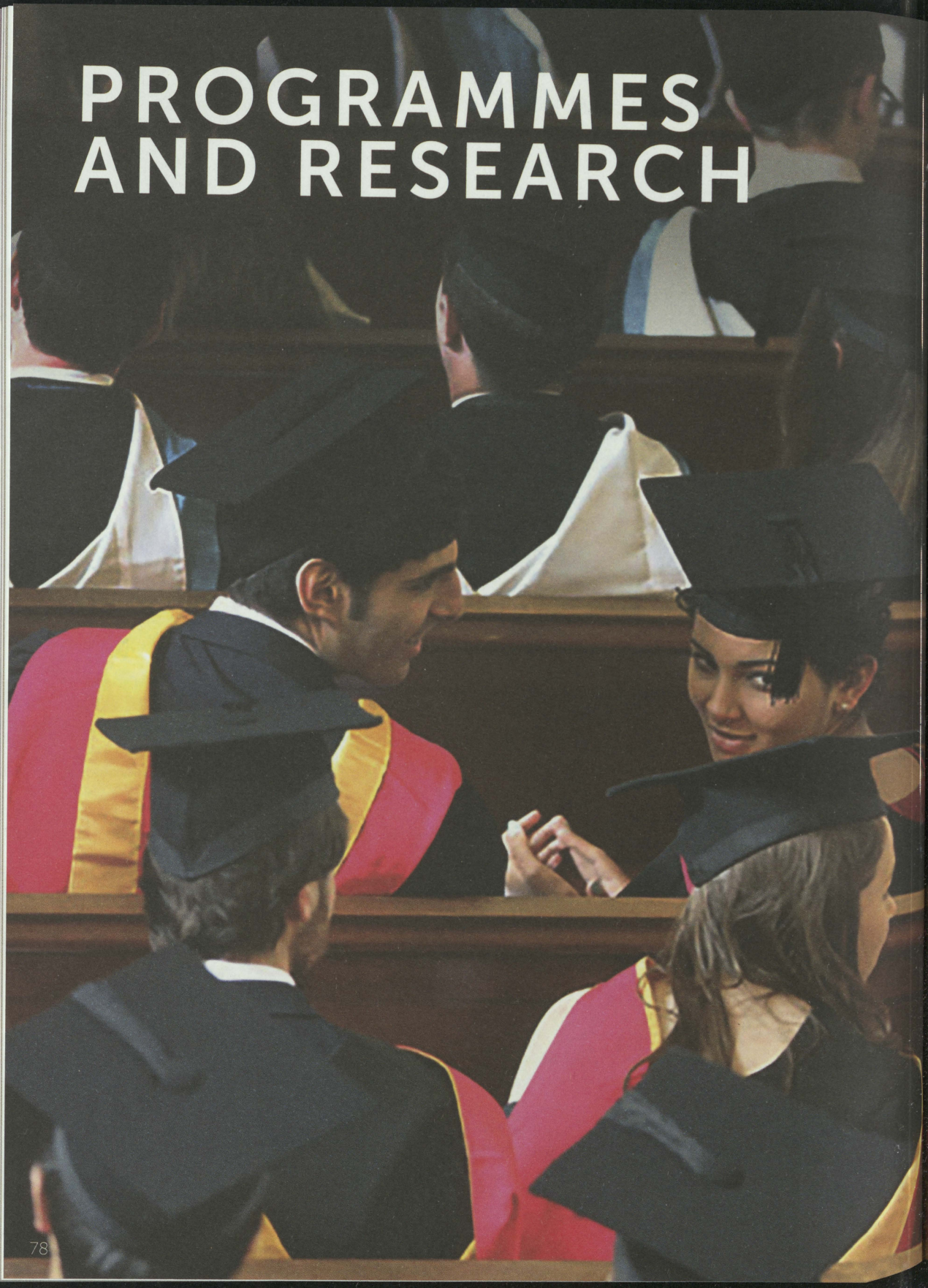
'The real challenge is learning to find the music that lies hidden between the notes on the page.'

DAVID TITTERINGTON
HEAD OF ORGAN

Photo: (right) Chris Christodoulou

Photo: (right) Chris Christodoulou

PROGRAMMES AND RESEARCH



OUR PROGRAMMES OF STUDY

What makes Royal Academy of Music programmes special?

Paths to success

Our curricula offer a finely tuned mix of principal study, practical activities, professional development and academic components. Programmes are designed to give you everything you need for a successful career in music, balancing the structure to cover the realities of being a high-level professional musician with the flexibility to serve your individual aspirations.

Small is beautiful

Our emphasis on one-to-one lessons and small-group teaching, and our tailored approach to professional development, ensure that we have one of the best employability records of any British university.

Excellent resources

To complement our programmes and the expertise and experience of our staff, students have access to the excellent resources of our Library, Collections and Museum, and facilities that are constantly being updated.

Curiosity can flourish

All our programmes benefit from a vibrant research culture, to which students at all levels contribute. We have particular strengths in research through creative practice – whether through artistic collaboration, the creation of new texts, or the investigation of performance traditions. Artistic and intellectual curiosity are given every opportunity and encouragement to flourish.

Feel at home

Whatever course you choose, you will be among like-minded musicians who share your commitment and talent – whether you are coming to study on a four-year BMus programme, beginning your postgraduate studies on our MA or MMus programmes, pursuing post-Master's professional training on our Professional Diploma or Advanced Diploma courses, or undertaking an extended research project for a PhD.

FIND OUT MORE

www.ram.ac.uk/study/studying-at-the-academy/programmes-of-study

'When you see the conductors and musicians who walk into the Academy, you understand how lucky the students are. I tell them to embrace everything that's thrown at them because it's such a fantastic programme.'

JOSEPHINE KNIGHT
ALFREDO PIATTI
CHAIR OF CELLO

UNDERGRADUATE STUDY

HEAD OF UNDERGRADUATE PROGRAMMES

Dr Anthony Gritten

BMUS PROGRAMME TUTORS

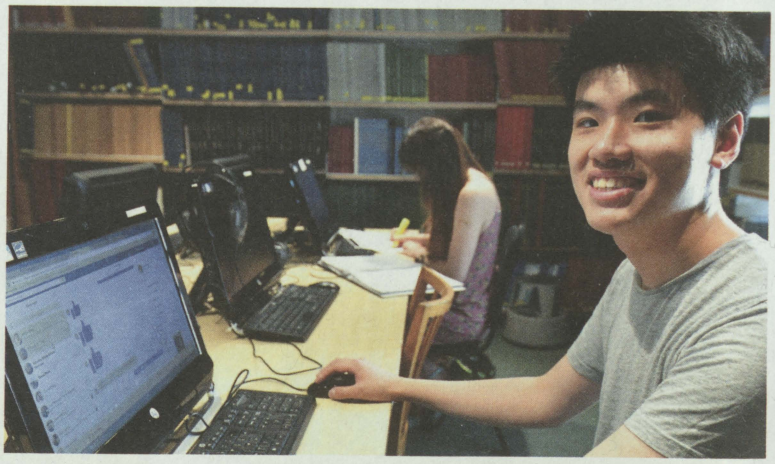
Dr Christopher Atkinson
Ruth Byrchmore
(Senior Tutor in Undergraduate Pastoral Support)
John Hutchins
Martin Outram

As an Academy undergraduate, you will be challenged and inspired, and prepared for a career in music. All Academy undergraduates take our Bachelor of Music (BMus), which allows you to tailor your studies to suit your musical interests, over the course of four years.

BMus Programme Tutors are available to discuss all aspects of your programme of study, including choosing your performance and academic options, your progress and personal well-being and balancing your busy timetable. With responsibility for both academic and pastoral welfare, tutors work closely with your Head of Department, lecturers and professors to monitor your overall progress.

The BMus combines focused study in Performance, Composition or Jazz with academic studies. Every aspect is designed to help you towards realising your full musical potential, and to prepare you for your career in music.

BMus students have many different interests, so their study programmes can be diverse, but they all share a common core of three elements:



FIND OUT MORE

www.ram.ac.uk/BMus

1. Principal Study

This is the focal point of your musical development. Principal Study includes individual lessons on your instrument or in composition, and a combination of masterclasses, performance classes, chamber music, concerts and everything else you do in your specialism. The focus for performers is to gain experience in public concerts. You will have at least one hour of one-to-one tuition per week in your Principal Study and may also take a Related Study (for example, piccolo for a flautist). You will be assessed during the year through technical testing and chamber music, and at the end of each year by recital examination.

2. Academic Study

Academic study is essential to your creative, intellectual and professional development. Core modules (Analytical Techniques, Aural Techniques, Conducting Techniques and Performing in Context) will reinforce your awareness as a listener, develop your interpretative abilities and extend your knowledge and imagination. Electives encourage you to pursue your individual interests as you prepare for a musical career. Some class electives encourage exploration of specific repertoire and development of specific technical skills, others enhance your professional skills. You can also choose to do a self-directed Research Project in a specific musical topic or interest.

3. Professional Study

A successful career requires more than pure talent. You will need to be able to draw on a whole range of professional and entrepreneurial skills, and recognise and make the most of opportunities when you see them. We offer a wide range of activities, events and modules for you to hone your skills – in studio recording and editing techniques, self-promotion and marketing, writing CVs, making funding applications, understanding the music business and working in arts management. At the end of each year, you submit a portfolio of professional materials, which helps you to prepare for professional life after the Academy. You will also have the opportunity to get involved in Open Academy, which has an active programme in Principles of Education and Music in Community (see page 93).

YEAR IN

You can study at the Academy without taking a course that leads to a degree – as a fully-enrolled member of the student body with access to the Academy's resources – on our Year In programme.

Gap Year

Spend a year at the Academy after school and before taking up a full-time undergraduate programme at another institution.

Year Abroad

This is for non-UK students on a music degree elsewhere who want to benefit from a conservatoire education as part of their degree studies at their 'home' institution, when a reciprocal exchange placement is not possible. The standard placement length is one academic year, but shorter periods are possible (minimum one academic term).

Exchange

The Academy has exchange agreements with conservatoires across the world. Exchanges can be for one term, one semester, two terms or a full academic year.

Organ Foundation

This is for gap-year students preparing for an Oxbridge organ scholarship, or for those who want to develop organ and choral direction skills before a formal university or conservatoire training.

www.ram.ac.uk/one-year

POSTGRADUATE STUDY

HEAD OF POSTGRADUATE PROGRAMMES

Professor Neil Heyde

SENIOR POSTGRADUATE TUTOR AND ASSOCIATE HEAD OF RESEARCH

Associate Professor David Gorton

SENIOR POSTGRADUATE TUTOR

Dr Sarah Callis

POSTGRADUATE TUTORS

Dr Amy Blier-Carruthers
Francesca Carpos
Roderick Chadwick
Dr Briony Cox-Williams
Dr Gwendolyn Tietze

'With a list of alumni that reads like a Who's Who of classical music over the last two centuries, there is no doubting that the Royal Academy of Music has successfully retained and developed its status as a centre of excellence.'

CLASSICAL MUSIC MAGAZINE

FIND OUT MORE

www.ram.ac.uk/postgrad

Postgraduate study is a vital part of the Academy's musical culture and we have the largest body of postgraduate musicians in the UK. Postgraduates work in a uniquely collaborative performance environment ideally suited to helping talented musicians from across the globe to achieve their musical ambitions.

We offer a wide range of opportunities, including a broad selection of degrees (page 85) and diplomas and professional development courses (page 86), as well as a thriving research culture (page 88).

Whether you want to focus solely on performance, study a specialism or incorporate research into your studies, we offer a variety of postgraduate study programmes to suit your individual interests.

POSTGRADUATE DEGREES

Master of Music in Performance or Composition (MMus)

The Master of Music in Performance (including orchestral or choral conducting) or Composition is similar to the MA but with the addition of a Master's Project. This is the standard postgraduate programme for composers and is normally a two-year programme, but in certain cases students can take it in one year.

Your final Master's Project can be a concert with commentary, a recording-based project, a dissertation or a combination of these. You will be supported by a team of specialists and we will encourage you to pursue project work that is directly useful to your creative development. A concert based around your own research, compositions or performance interests might include a practical focus on the delivery of the event, or you might pursue more conceptual areas in a substantial written document.

Master of Arts in Performance or Composition (MA)

The Master of Arts in Performance (including orchestral or choral conducting) or Composition is the standard postgraduate programme for students who want to focus on their Principal Study and to build on their professional skills. The MA is designed to allow maximum flexibility for you to develop your own performance initiatives and to form a bridge to a performance career. The MA is normally a two-year programme, but in certain cases students can be allowed to take it in one year.

Master of Arts in Musical Theatre (MA)

A one-year programme of intensive full-time study for Musical Theatre specialists (see pages 56-57.

POSTGRADUATE DIPLOMAS

Professional Diploma (Prof.Dip)

The Professional Diploma offers you the chance to explore a specialism at postgraduate level in preparation for the next stage of your career development. Applicants normally hold a postgraduate degree in performance or composition, and must include a proposal outlining their specialism and what they hope to achieve.

CPD Diploma in Creative Music Leadership

This Continuing Professional Development (CPD) Diploma is an opportunity for professional portfolio career musicians to gain valuable skills, knowledge and experience in creative music leadership. There are opportunities to be part of Open Academy projects (see page 93), and you will also be offered project placements with partner organisations. In the final term, you will be supported to design, lead and evaluate your own project.

POSTGRADUATE ADVANCED DIPLOMAS

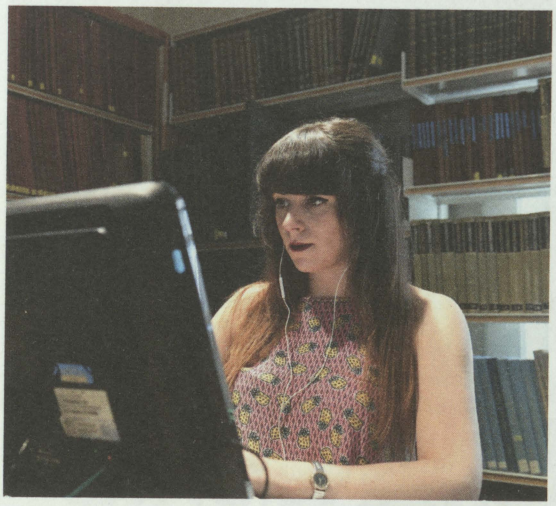
Advanced Diploma in Performance (Adv.Dip)

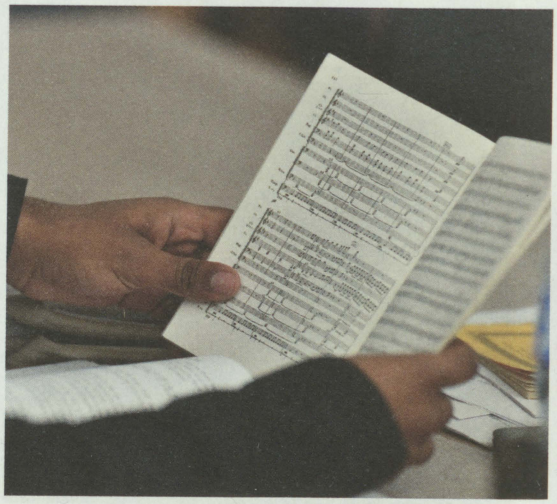
The Advanced Diploma in Performance is designed to provide high-level professional performance training within a largely self-directed one-year programme of study.

You will be mentored by an Academy professor and receive one-to-one lessons throughout the year. The openness of this structure will allow you to plan and execute a programme of study that is tailored to your individual artistic needs. Normally applicants for the Advanced Diploma will hold a postgraduate degree in performance.

Advanced Diploma in Opera (Adv.Dip)

Royal Academy Opera offers a two-year postgraduate course of intensive training for opera singers (see pages 54-55.





'This was a performance that gripped from that very opening... [It] laid down a benchmark to the London Symphony Orchestra.'

CLASSICALSOURCE
REVIEW OF SEMYON BYCHKOV'S PERFORMANCE OF MAHLER'S RESURRECTION SYMPHONY WITH THE ACADEMY SYMPHONY ORCHESTRA

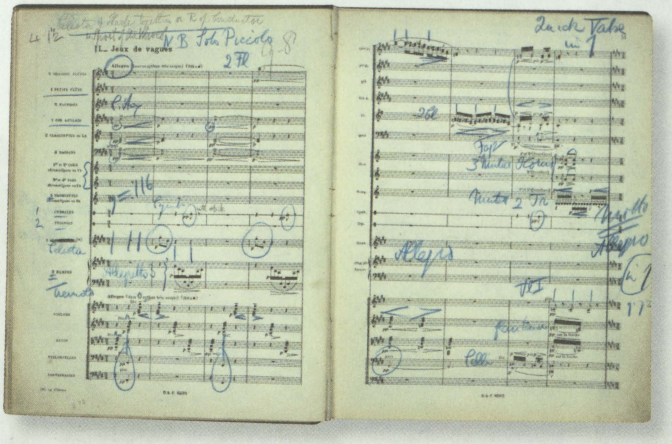
Semyon Bychkov, Klemperer Chair of Conducting, conducts Strauss's Don Juan.

RESEARCH AT THE ACADEMY

Pursue your creative and intellectual passions with our PhD/MPhil Research Degrees in Performance Practice or Composition.

The Academy's research degrees are aimed at performers and composers who already have highly developed skills and focused career aspirations. You will work with an individual supervisor and a team of creative staff on a substantial research project. This will normally be driven by your creative activity as a performer or composer but will also require critical context and reflection.

The Academy offers a two-year MPhil and a three-year PhD degree. MPhil students will normally apply to transfer to PhD in their second year of study. For both MPhil and PhD, you will be allocated 30 hours of supervision per year. You may apply for a further year to complete or write up your portfolio or dissertation at a reduced rate. Supervision hours are divided between academic and practical supervision as negotiated with the Postgraduate Programmes Board and your supervisor.



Henry Wood's annotated score for Debussy's La Mer

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HEAD OF POSTGRADUATE PROGRAMMES

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Hon. Research Fellow
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Dr Timothy Bowers
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Curzon Lecturer in Performance Studies
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Dr Robert Sholl
Nick Smart
Head of Jazz
Janet Snowman
Curator of Art and Iconography
Richard Stokes
Dr David Titterington
Head of Organ
Nicholas Walker
Huw Watkins
Hon. Research Fellow

THE SPIRIT OF KNOWLEDGE

'The Academy's unique research programme offered me the opportunity to understand, investigate and challenge traditional concepts regarding the singing voice, in theory as well as in practice.'

ADRIANA FESTEU
PhD STUDENT

Beyond our research programmes, the force of creative and collaborative investigation runs through the Academy.

We actively encourage the interaction of performers, composers, instrument makers and scholars, and support projects that promote creative and intellectual curiosity, in both students and staff. Through this dialogue, we aim to re-evaluate and build on our musical traditions and generate new types of creative practice. Such projects include the analysis and application of performance materials and research on instruments, as well as the critical and reflective study of practice itself.

This research culture is underpinned by our rich collection of musical artefacts, including our globally renowned collection of fine stringed instruments, our historic keyboards, our large holdings of composers' manuscripts and annotated performance materials, and our significant collection of musical iconography (see page 30).

Many of our regular research events are also open to the public, including experimental workshops, composer forums, probing interviews with leading figures from the music profession, lecture-recitals, and symposia and colloquia.

FIND OUT MORE
www.ram.ac.uk/research

‘Thrilled to be honored by @RoyalAcadMusic with such pizzazz performances by hugely talented players.’ JOHN ADAMS

John Adams conducts a joint orchestra of Academy and Juilliard School students at the BBC Proms

Photo: Chris Christodoulou

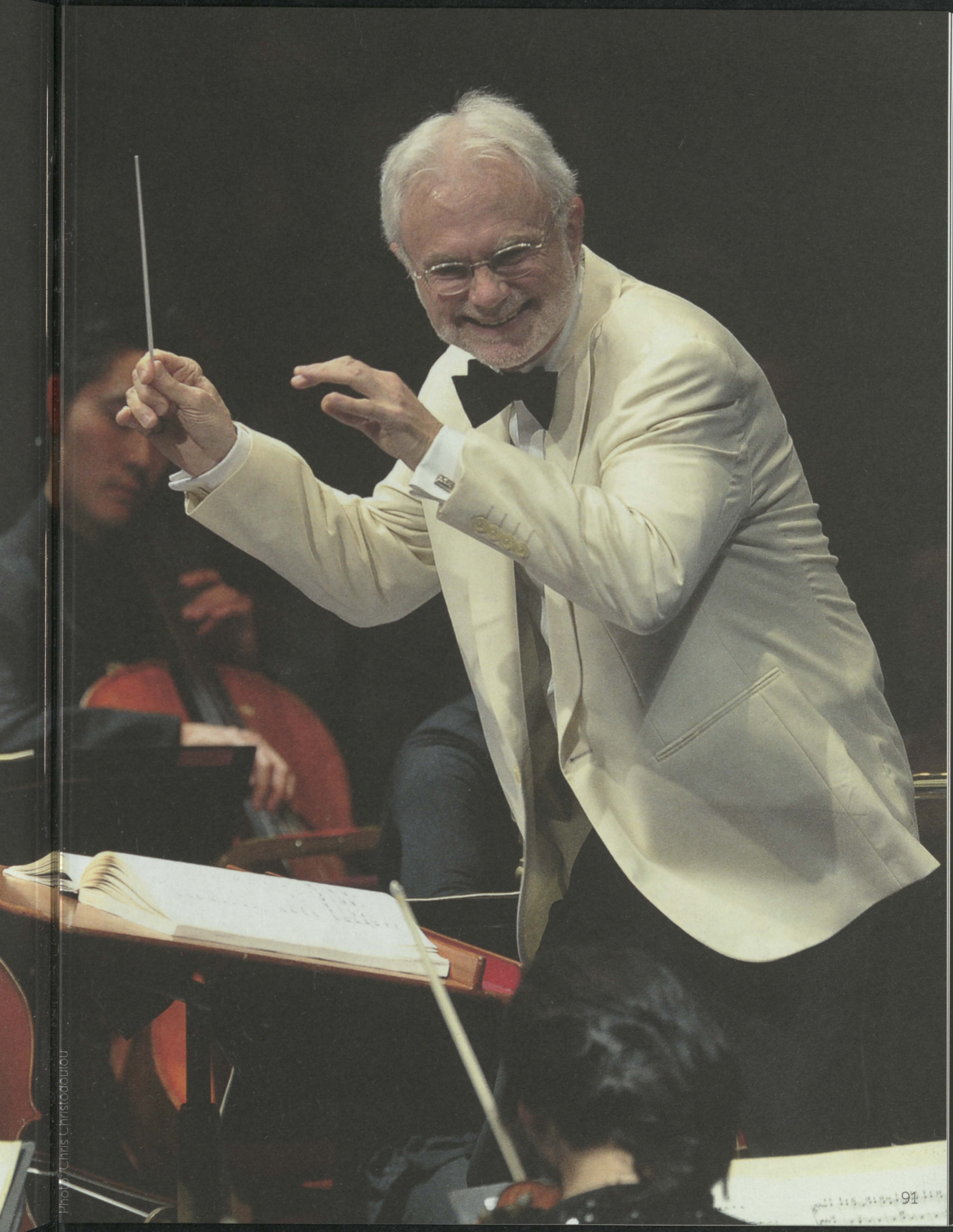


Photo: Chris Christodoulou

LEARNING AND PARTICIPATION

Open Academy is the Academy's learning and participation department, and provides vital experience for students in this exciting and expanding area of work. All undergraduates can take electives in Creative Music Leadership and postgraduates can explore the area as part of their professional portfolio by choosing our Creative Learning and Participation pathway.

Many of Open Academy's projects are delivered in partnership with leading organisations in this specialist area. We also work with local music hubs and community partners to ensure that the work we are doing is making a real difference to young people in schools, children in hospital, young people with special educational needs and people living with dementia.

HEAD OF OPEN ACADEMY

Julian West

VISITING LECTURERS AND PROJECT LEADERS

John Barber
Sam Glazer
James Redwood
Neil Valentine
Jackie Walduck
John Webb
Caroline Welsh

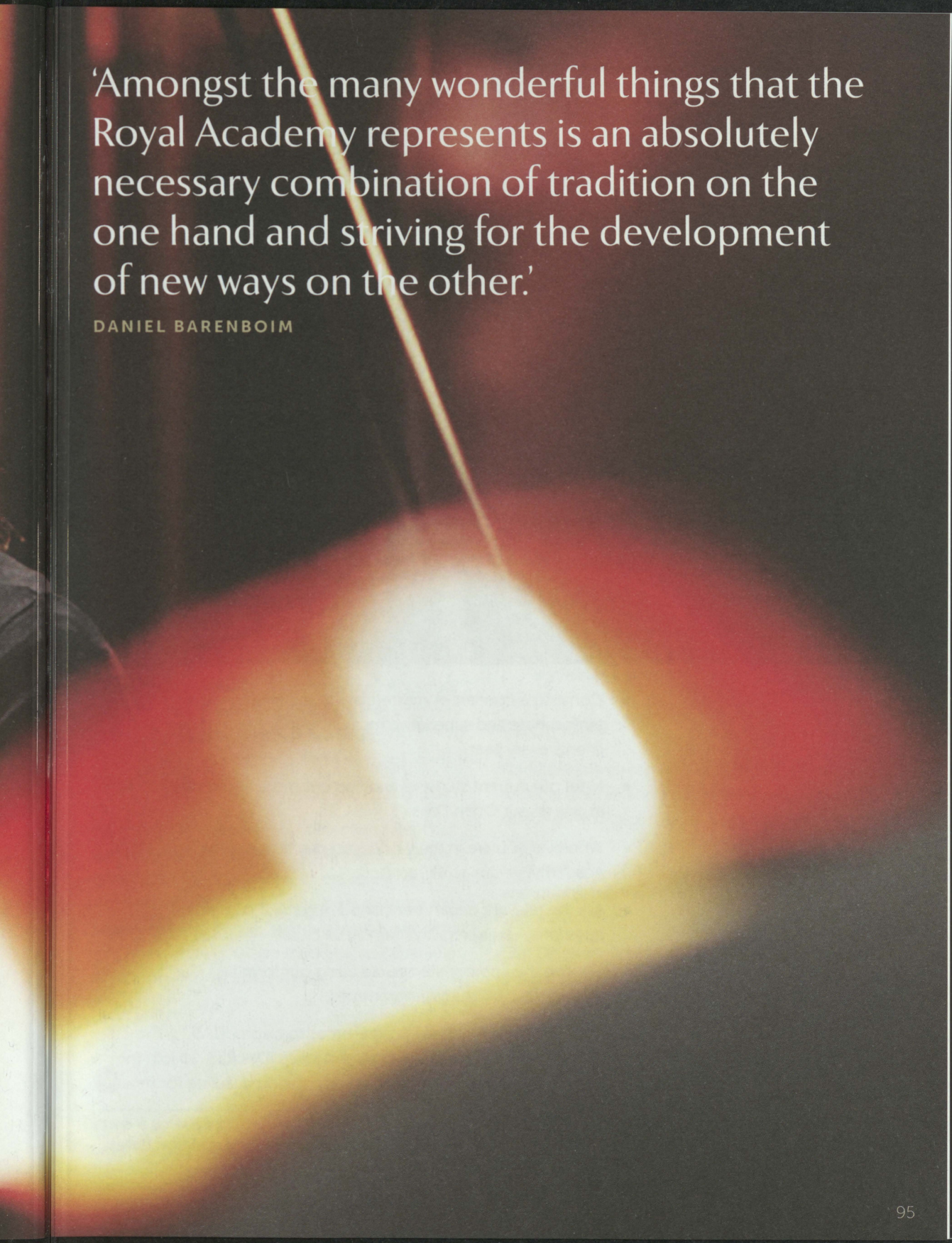
'The immersion with Academy students who are extremely passionate about what they do clearly worked, with pupils being pushed out of their comfort zones successfully and meaningfully.'

SAM PARRATT
HEAD OF MUSIC,
KING SOLOMON ACADEMY

FIND OUT MORE

www.ram.ac.uk/openacademy

NEXT STEPS



'Amongst the many wonderful things that the Royal Academy represents is an absolutely necessary combination of tradition on the one hand and striving for the development of new ways on the other.'

DANIEL BARENBOIM

STEPS TO APPLYING

You're interested in studying at the Royal Academy of Music. What should you do now?

- Come to a concert or masterclass to experience our friendly atmosphere and superlative music-making. We hold over 500 events every year.
- Meet our current students and find out more about studying here at one of our Open Days.
- Wherever you are in the world, you can take a virtual tour of the Academy: vr.ram.ac.uk/ram/tour.
- Ask the relevant department or our registry if you have any questions – email registry@ram.ac.uk or call +44 (0)20 7873 7393.
- Choose the appropriate course using our form at www.ram.ac.uk/study/programmes.
- Apply for most Academy programmes through UCAS Conservatoires. Our UCAS Conservatoires ID is R53. To join the Academy in September 2018, the application deadline for most studies is 6pm on 2 October 2017.

Please check our website for all application and audition dates.

FIND OUT MORE

www.ram.ac.uk/whats-on
www.ram.ac.uk/study/how-to-apply/open-days
www.ram.ac.uk/study/programmes
www.ram.ac.uk/study/how-to-apply

AUDITIONING

Auditions help us find out about your talent, and also your potential.

If you live in Europe, auditions take place in London on dates between 30 November and 15 December 2017, except for Conducting and Choral Conducting and the Continuing Professional Development Diploma. We recommend that international candidates audition in London, but some Principal Studies can be auditioned in audition centres of New York, Beijing, Hong Kong, Shanghai, Singapore, Sydney, Seoul, Taipei and Tokyo. You can find the audition requirements for your Principal Study on our website, through www.ram.ac.uk/departments. Refer to page 43 for information about our scholarships and bursaries.

How to do your best at audition

Auditions are important for detecting talent but we also want to discover what makes you tick musically, where your ambitions lie and find out what stage you've reached in your musical understanding. We are less impressed with what you know than what we think you're capable of achieving, and whether we can help you.

- Do the research before your audition. Visit the Academy, browse our website and social media channels, come to an Open Day and talk to our students.
- Approach the audition like a concert – arrive in good time, ensure you have all the requirements, your instrument and music, and are dressed comfortably.
- Be prepared – if you're not ready, it may be better to wait a year.
- Try to enjoy yourself – we want you to do your best.
- Put the audition in perspective. Whatever the outcome, the world is big and the possibilities endless if you have ability and determination.

Disability

Candidates are recruited on the basis of their musical abilities and potential and we welcome enquiries and applications from disabled students. We offer a wide range of support for students who have specific learning difficulties and disabilities, including exam arrangements and specialist tuition.

Our Disability Advisor can offer advice and guidance on disability issues within the Academy, one-to-one support, advice on external specialist support services, information on applying for allowances and provision of a learning support tutor and specialist equipment if appropriate, as well as screening for dyslexia and dyspraxia.

FIND OUT MORE

www.ram.ac.uk/study/how-to-apply/your-audition/audition-advice

CONTACT US

www.ram.ac.uk

Switchboard:	Telephone +44 (0)20 7873 7373
General enquiries	registry@ram.ac.uk
Disability Advisor	disability@ram.ac.uk
Students Union	ramsu@ram.ac.uk
Museum and collections	museumandcollections@ram.ac.uk
Advice on fees and visas	admissions@ram.ac.uk

Departments

Accordion	accordion@ram.ac.uk
Brass	brass@ram.ac.uk
Choral Conducting	choralconducting@ram.ac.uk
Composition	composition@ram.ac.uk
Conducting	conducting@ram.ac.uk
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Harp	harp@ram.ac.uk
Historical Performance	historical@ram.ac.uk
Jazz	jazz@ram.ac.uk
Musical Theatre	mth@ram.ac.uk
Opera	opera@ram.ac.uk
Organ	organ@ram.ac.uk
Piano	piano@ram.ac.uk
Strings	strings@ram.ac.uk
Timpani and Percussion	percussion@ram.ac.uk
Vocal Studies	voice@ram.ac.uk
Woodwind	woodwind@ram.ac.uk

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Front cover: Ziteng Fan performs as part of our 2017 Piano Festival, in collaboration with artists from Central Saint Martins.
Photo: Frances Marshall

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